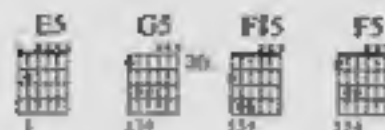


AIN'T MY BITCH

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderately fast Rock $\text{♩} = 168$

w/ Rhy. Fill 1 (2nd bar only)

N.C.(E5)

G5

N.C.(E5)

Intro

Gtrs. I & II

P.M.

w/Rhy. Fill 1

P.M.

G5

N.C.(E5)

Gtrs. I & II

G5

N.C.(E5)

Rhy. Fig. 1

P.M.

P.M.

P.M.

Rhy. Fill 1 (Gtr. II)

(Gtr. II out)



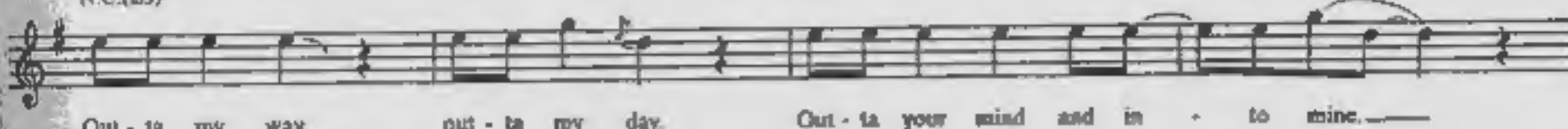
G5 (end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2 times)(Gtr. I)
N.C.(E5)
Gtr. II

Rhy. Fill 2 (Gtr. I)

1st, 3rd Verses
w/Rhy. Fig. 1 (Gtrs. I & II)

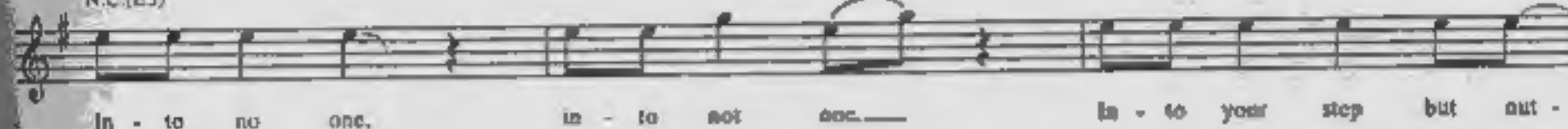
N.C.(E5)



Out - ta my way, out - ta my day. Out - ta your mind and in - to mine. —

w/Rhy. Fig. 1 (1st 3 bars only)

N.C.(E5)



In - to no one, in - to not one. — In - to your step but out -

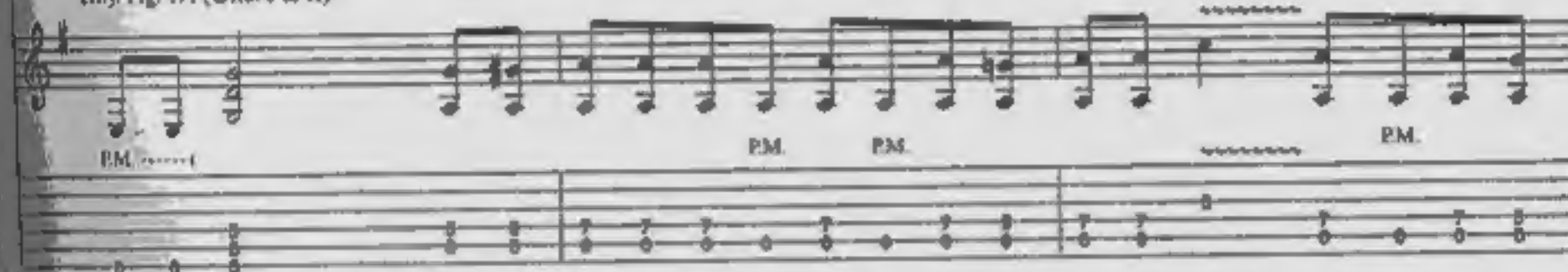
GS

N.C.(A5)



ta time. — Head - strong. What's wrong? —

Rhy. Fig. 1A (Gtrs. I & II)



PM.

PM.

PM.

PM.



I've al - ready y heard. — this song — be - fore —

(cont. in slashes)
(end Rhy. Fig. 1A)



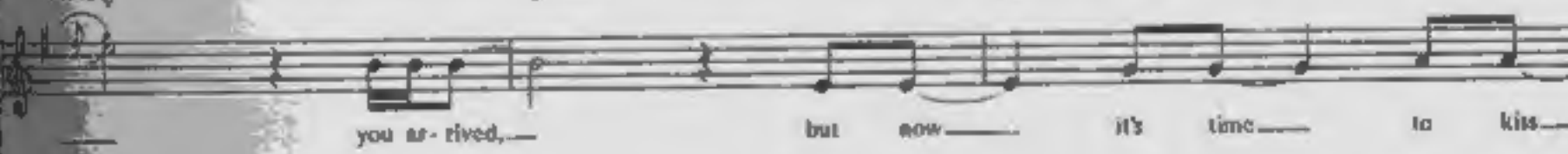
PM.

Half time feel

Pre-Chorus

3rd time to Coda II

Gtrs. I & II



you ar - rived, — but now — it's time — to kiss —

(end half time feel)
(cont. in notation)

PM.



your ass — good - bye. —

Chorus B5

AS

G5

F#5 F5

Drag - gin' me down, why you a round? So

Rhy. Fig. 2 (Gtrs. I & II)

PM.

N.C. (B5)

iso less.

(end Rhy. Fig. 2)

2nd time to Coda

Bar4

Ass2

G6

G5 F#5 F5 B5

It ain't my fall, it ain't my call, it ain't my bitch - a.

Otr. II

let ring

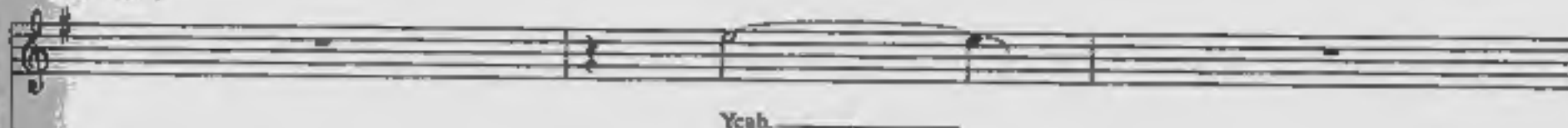
PM.

Gtr. I

PM.

*Play 1st time only (2nd time tacet).

w/Rhy. Fig. 1 (Gtr. I)
N.C.(E5)

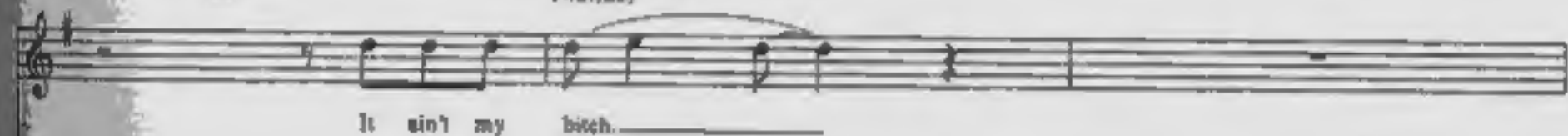


Gtr. II



G5

w/Rhy. Fig. 1 (1st 3 bars only)
N.C.(E5)



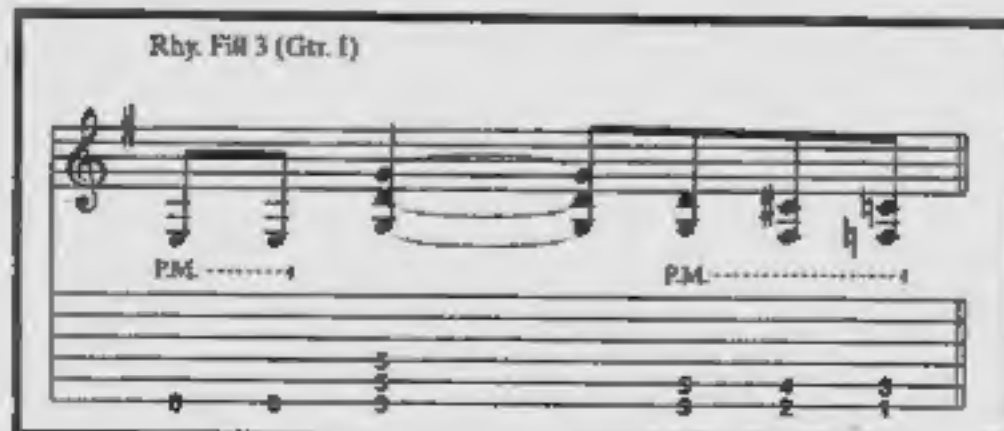
w/Rhy. Fill 3

G5

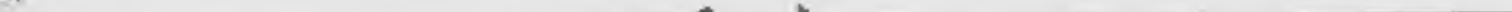
F5 P5



Rhy. Fill 3 (Gtr. I)



N.C. (E5)



Down on the sun, down and no fun. Down and out, where the hell

— ye been? —

Down it all down to hell — a — gain. Stand tall,

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is for a single melodic line, likely for a voice or a single instrument.

can't fail. — Nev - er e - ven bend — at all — be - fore —

[illegible]

Coda.I N.C.(E5)
 ♯ Gr. I

w/Rdy. Fill t

PM...

GS

N.C.
Riff A (*Gtx. D)

144

124

*2nd time doubled by Ger. 11

Gut. 1 & 11

144

14

(cod Riff A)

FBI

Ward

22

Full

14

14

2.

Yo_____

Don't take my way.

F1.01

*Glt. III

FBI

14

Gm. 1 & 11

H

1. *Inside*

**Car. Pl indicated to right of slash in TAB.

Guitar solo
N.C.(F#m)
Gtr. III

*Vib. while throughout solo.

Otrs. I & II

A5

N.C.(F#m)

A5

N.C.(D#m)

8va loco B5 N.C.(G/m)

10 10 10 10 10 10 (10) 10 (10) (10)

B5 8va

12 11 11 10 (10)

1/2 (Vocal): Yo! (Gtr. I cont. in Riff A)

1/2

w/Riff A
N.C.
8va

loco

10 (10) (10) (10) 10 12 12 (12)

Gtr. II 1/4 (cont. in slashes) sl.

1/4

E5
Gtr. II
Gtr. III

w/Riff A1

D.S. al Coda II

SS
(Gtr. III out)

Coda II

G5

your ass — good - bye, — (And now it's time to kiss — your ass —

F#5

P5

E5

PM.

(end half time feel)

— good - bye.) — (And now it's time to kiss — you.) —

Chorus
w/Rhy. Fig. 2 (4 times)(Gtr. I)

B5

A5

G5

F#5 P5 N.C.(E5)

Drag - gin' - me down, — why you a - round? — So use - less, —

Rhy. Fig. 2A (Gtr. II)

PM.

PM.

PM.

Riff A1 (Gtr. I)

Rhy. Fig. 3
(Gtr. I & II)

B5

A5

G5

E5

(end Rhy. Fig. 3)

Ain't mine, your kind. You're step - pin out in time.

Gtr III

w/slide

w/Rhy. Fig. 3 (2x times)

Ain't mine. your kind. You're step pin out -

A5 G5

to time - Drag gin - me down - why you a round?

B5 B5 A5

Gtr. I substitute Rhy. Fig. 2 (bars 3 & 4 only)

(Resume Rhy. Fig. 3)

No fool - in' It ain't my

G5 E5 B5

A5

G5
Gtr. I & II

F#5 P5

PM
grad. rit.

fall, it ain't my call. It ain't my,

grad. rit.

(Gtr. I cont. in notation)

B5 G5 F#5 P5 B5 G5 F#5 P5

Gtr. II

*Over ④ (next 3 bars)

(Gtr. II out)

ooh, ——— bitch. You ain't mine

Gtr. III

(Gtr. III out)

Gtr. I

a tempo

N.C. (B5)
Gtr. I

Rhy. Fill 1

(G5)

Full B5

PM

Pull

2 X 4

As Recorded by Metallica
(From the album **LOAD**/Elektra Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 81

Words and Music by James Hetfield
Lars Ulrich and Kirk Hammett

Tune down 1/2 step.

⑥ = E♭ ⑤ = C♭

⑤ = A♭ ④ = B♭

④ = D♭ ③ = F♭



Moderate Rock 4/4 = 112

Triplet feel (♩♩♩ = ♩)

Intro (Drums)

N.C.
Riff A (Gtrs. I & II)

(end Riff A) Riff A1 (end Riff A1)

Riff B

*w/ wah as filter

*Gtr. II only

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1 Yeah, _____

(end Riff B)

Full

1/4

Full

(wah off)

Full

1st Verse
N.C.

I'm a gon na make you, shake you. I take you. I'm a gun - na be the a -

Riff C

1/4

1/2

1/2

1/4

1/2

one who breaks you. Put the screws a to ya, yeah, my way Yeah -

1/2

1/4

1/2

1/2

— come on - a come on, — come and make — my day, —

(end Riff C)

*Gtr. II: w/wah as filter (next 4 bars only)

oh, — make my day. — 2. Yeah, — ya

Full 1/4 Full Full Full Full Full

sl. sl. sl. sl. sl. sl. sl.

2nd, 3rd Verses
w/Riff C
N.C.

got some hell to pay - a, I steal your thun - der. The joy — of vi - 'lent move - ment

3. See additional lyrics

w/Fill 1

pulls you un - der. Ooh, — bite the bul - let, well, hard. — Yeah, —

Fill 1 (Gtr. III)

w/wah as filter

sl.

ton far —

Gtrs. I & II

Gtr. I

Gtr. II

Chorus
2nd time w/Fl. 2
N.C.
Bkgd. Voc. Fig. 1

(Pic - ion, In - don, not - n -

*Gtr. I indicated to right of slashes in TAB.

Fig 2 (Gtr. III)

Play 8 times

mf w/wh as filter

(Gtr. III out)

B6
 (end Bkgd. Voc. Fig. 1)
 85

bu tion.) I can't hear ya.

Gtr. I

Gtr. II

B6 E5

talk to me. I can't hear ya, {so come} talk to me.

G5 A5

I can't hear ya, are ya talk - in' to me? —

Rhy Fig. (Gtrs. I & II)

G5 NC

I can't hear ya, you talk - in' to me? —

(cont in Riff A1)
(end Rhy. Fig. 1)

w/Riff A1 (1st time)

Can't hear ya, time to meet my — lord — I can't hear ya, talk to

1 w/Riff A2 w/Riff B (2 times) 3

two by four, — hey. 3. Yeah, — I m —

Riff A2 (Gtrs. I & II)

2.

w/Riff A2 (Gtr. I)

w/Riff B (4 times) (Gtr. I)

N.C.

two - by - four, — hey,

hey.

(end Riff D)
Full

Riff A3 (Gtr. II)

Riff D

The first system of music features a vocal line and two guitar parts. The vocal line starts with the lyrics "two - by - four, — hey, hey." and is followed by a guitar riff labeled "Riff A3 (Gtr. II)". The guitar part consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes and quarter notes, with a "3" (triple) marking over a group of notes. The second staff has a bass clef and contains a series of eighth notes and quarter notes, with a "3" (triple) marking over a group of notes. The system ends with a "Full" marking and a "P" (piano) marking.

Yeah, — talk to two - by - four. —

(end Riff D1)

Riff D1

The second system of music features a vocal line and two guitar parts. The vocal line starts with the lyrics "Yeah, — talk to two - by - four. —" and is followed by a guitar riff labeled "Riff D1". The guitar part consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes and quarter notes, with a "3" (triple) marking over a group of notes. The second staff has a bass clef and contains a series of eighth notes and quarter notes, with a "3" (triple) marking over a group of notes. The system ends with a "Full" marking and a "P" (piano) marking.

It don't take no

more. —

Come on, — yeah. —

(cont in Fill 3)

The third system of music features a vocal line and two guitar parts. The vocal line starts with the lyrics "It don't take no more. —" and is followed by a guitar riff labeled "Riff D1". The guitar part consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes and quarter notes, with a "3" (triple) marking over a group of notes. The second staff has a bass clef and contains a series of eighth notes and quarter notes, with a "3" (triple) marking over a group of notes. The system ends with a "Full" marking and a "P" (piano) marking.

2

w Riff A2 (Gtr I)

w/Riff B (4 times) (Gtr. II)

N.C.

two - by four, hey, hey.

(end Riff D)
Full

Riff A3 (Gtr II)

Riff D

Yeah, talk to two - by - four.
(end Riff D)
Full

Riff D1

It don't take no more

Come on, yeah.

(cont. to Fl. 3,
1/2

Rhy. Fig. 2
(Gtr. I)

w/Fill 3 E5

G5 A5

Come on.

Riff E (Gtr. III) w/wah as filter

F5 P.M.

(end Rhy. Fig. 2)
(end Riff E)

Half time feel
Guitar solo
w/Rhy. Fig. 3

E5 G A5

(Gtr. III)

Full

hold bend

15 14 (15) 14 15 14

Fill 3 (Gtr. II)

(Gtr. II out)

*Rhy. Fig. 3 (Gtr. I)

Play 4 times
(4th time cont. in slash)

let ring

*w/ variations ad lib on repeats

The musical notation for the guitar solo is presented in two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The solo begins with a G chord, followed by an E5 chord. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 'Pull' and '1/2'. The solo is divided into measures, with some measures containing multiple notes and others containing rests or specific rhythmic patterns. The notation is written in a style that is common for guitar solos, with a focus on melodic lines and harmonic structure.

The musical score is arranged in three systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#). The guitar part begins with a whole note chord, followed by a series of eighth and sixteenth notes. The piano part, in the second system, features a treble clef and a key signature of one sharp. It includes a 'Pull' instruction with a curved arrow indicating a pull-off technique. The bass part, in the third system, uses a bass clef and a key signature of one sharp. It includes a 'Pull' instruction with a curved arrow indicating a pull-off technique. The lyrics 'Come on, come on' are written below the guitar part. The score concludes with a double bar line and a final chord in the guitar part.

The musical score is for the piece "The Four" by John Williams. It is written for a piano and a string quartet. The score is in 2/4 time and consists of three systems. The first system has a vocal line with the lyrics "The four by four" and a piano accompaniment. The second system continues the piano accompaniment with various musical notations such as triplets, slurs, and dynamic markings. The third system concludes the piece with a final chord and a double bar line.

w/Rhy. Fig. 4

10

Rhy. Fig. 4 (Gtr. II)

(2nd time cont. in slashes)

The first system of the musical score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody starting on a whole note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136,

Chords: F5, G5, A5

1 & 1.

1/2 Pull, 1/2 Pull, 1/2 Pull, 1/2 Pull, P, sl, sl, 1/2 Pull, Full, Full, Full

Chords: G5, E5, G5

1/2 Pull, P, sl, sl, 1/2 Pull, Full, 1/2 Pull, Full, Full, Full, sl.

Chords: A5, G5 (end half time feel)

1/2 Pull, 1/2 Pull, 1/2 Pull, 1/2 Pull, 1/2 Pull, sl, (Gtr. III out)

(widelay repeats)

w/Riff A
N.C.



w/Riff A1

Gtr II substitute Riff A3

Chorus
w/Riffs A1 (3 1/2 times) (Gtr. I) & Riff D (Gtr. II)
N.C.



(Pic - tion,

w/Riff D1 (4 1/2 times)



(u - tion, let - ti - bu - tion)

w/Bkgd. Vno. Fig. 1 (2 times)



I'm gon - na make you talk to me. I'm gon - na take you, ooh,

w/Riff A4

w/Rhy. Fig. 1 (Gtr. I)

G5

A5



so talk to me Hey, I can't hear ya, are ya talk - in to me? Yeah.

Riff A4 (Gtr. I)



G5 w/Riff D2 N.C. w/Riff A1 (1/4 times) (Gtr. I & II)

I can't hear ya, you talk in' to me? — I can't hear ya time to

meet my — lord — I can't hear ya, talk to, talk to two - by - four. —

w/Rhy. Fig. 2 and Riff B

B5 G5 A5

She don't take no — more —

F5 E5

(Gtr. III out) (Gtr. II out)

yeah — yeah —

Gtr. II

w/wah as filter

RM

sl

Riff D2 (Gtr. II)

1/2

1/2

sl

Additional Lyrics

3 Yeah, I'm gonna make you, shake you, take you.
I'm gonna be that one who breaks you.
Put the screws to ya my way.
Hey, come on, come on,
Come and make my day, make my day. (To Chorus)

THE HOUSE JACK BUILT

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett



Tune down 1/2 steps

- ① = B \flat ② = G \flat
③ = A \flat ④ = B \flat
⑤ = D \flat ⑥ = B \flat

Moderately slow Rock $\text{♩} = 100$

w/ Rhy. Fig. 1 (2 times)

F5 G5

Intro

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1) Gtr. II

1st verse
w/ Rhy. Fig. 1 (5 times)
G5

O - pen door, — so I walk — in — side. — Close my eyes, —

Rhy. Fig. 1A

Find my place to hide ————— And I shake — as I take — it in.

F5 G5

w/Riff A
F5 G5 F5 G5

Let the show — be — gin.

(end Rhy. Fig. 1A)

Gtr II F5 E5

7.M

(cont. in slashes)

Gtr. I Riff B

RM ter ring H P P

Riff A (Gtr. III) (Gtr. III out)

mp

2 2

just to have them close a gain

PM

Well on my way

(end Rhy. Fig. 3)

N.C.

w/Rhy. Fig. 3 (2 times)
E(5)

PM sl. PM sl. PM sl. PM

H sl. sl. sl.

yeah... but on my way so where I've been

It swallows me as it takes me in its

E(5)

Mm... I twist a way

N.C.

w/Rhy. Fig. 3 (1st 3 bars only)
E(5)

give this world the nod

O pen

2nd Verse
w/Rhy. Figs. 1 (34 times) & 1A
F5 G5

w/Rhy. Fig. 1
N.C.

Rhy. Fig. 1 (Gtrs. I & II)

H PM sl. PM sl. PM sl.

H sl. sl. sl.

so I walk in - side. Close my eyes, find my place to hide.

And I shake as I take it in. Let the show

be gin. O - pen my eyes just to

whisk box

have them close once a - gain Don't want con - trol

*Vol. knob swell

hey as it takes me down and down and down a gain

1/2

E(k5)

Is that the moon... or just a light that lights... this dead

* Riff C

sl

*Two piz. att. for one

w/Rhy. Fig. 3 (1st 3 bars only) and Riff C

E(k5)

N.C.

street?

Is that you then

(end Riff C)

w/Rhy. Fig. 1

N.C.

(Gtr III out)

or just an - oth - er de - mon that I meet? The

Chorus

Rhy. Fig. 4A (Gtr. II)

F5

G5

C5

D5

F5 kb

G5 x

high er you are, the far - ther you fall. The long er the walk,

Rhy. Fig. 4 (Gtr. I)

let ring

C5 D5 F5 G5 C5 D5 (cont. in notation) (end Rhy. Fig. 4A)

far ther you crawl My bod - y my tom - plo, this tom - plo, it dits.

{ Step Yes, (end Rhy. Fig. 4)

sl.

sl.

F5 C5 Bb5 L E5

In this the house that Jack built
in this the house that Jack built

*Rhy. Fill 2 (Gtr. I & II)

1/2 1/2 (end Rhy. Fill 2)

1/2 1/2

*Gtr. I plays E (5 open) only. (Included when Rhy. Fill 2 is recalled)

w/Rhy. Fig. 2 and Riff B (both sl 3 bars only)

*Bkgd. Voc. Fig. 1

N.C. E5 D5 N.C. E5

(Ah. ph.)

*Refers to cue notes only

N.C. E5 F5 G5 F5 (end Bkgd. Voc. Fig. 1)

ah.) The

Riff B2 (Gtr. I)

let ring

sl. sl.

(9) sl. sl.

2.
w/Rhy. Fill 2 (last bar only)

w/Rhy. Fig. 2 and Riff B (both 2 times)
w/Bigd. Voc. Fig. 1 (2 times)

Chord progression: E5, N.C., E5, D5, N.C., E5, D5

Yeah... *Full*

Qtr. III

Full *hold bend* *Full* *slm.*

Chord progression: N.C., E5, F5, G5, F5, E5, N.C., E5, D5

Full *Full*

Chord progression: N.C., E5, D5, N.C., E5, F5, G5, F5, E5

Full *Full*

w/Rhy. Fill, 3

Qtr. II

H P P *Full* *H P P* *Full* *H P P* *Full* *H P P*

H P P *Full* *H P P* *Full* *H P P*

Rhy. Fill 3 (Qtr. I)

Harm.

Harm.

notable how

w/Rby. Fig. 3 (1st 3 bars only)
E(r5)

Year

W/Rhy, Fld J
N.C. Fuli
Oct IV 4

09

(Gtr. IV out)

P5 G5

Swal low me — so the pain — sub sides.

Qtr III

Full

10 12 12 10 12 (12)

P5 G5

And I shake — as I take — the pin.

Full

Full

10 12 12 (12) (12) 10 14 14 (14)

P5 G5

Let the show — be gin.

Full

Full

10 12 12 12 (12) (12) (12)

(Qtr. III)

w/Rhy. Fig. 4 (1st 4 bars only) (Qtrs. I & II)
w/Bkgd. Voc. Fig. 2

P5 G5 C5 D5 P5 G5 C5 D5

Bkgd. Voc. Fig. 2

Let the show — be gin.

Let the show be gin.

Chorus
w/Rhy. Figs. 4 & 4A

F5 G5 C5 D5 F5^{dim} G5^x

high - er you are, the far - ther you fall. The long - er the walk, the

C5 D5 F5 G5 C5 D5

far - ther you crawl. My bod - y, my tem - ple, this tem - ple, it tilts. Yes,

w/Rhy. Fill 2A

F5 Bb5 w/Rhy. Figs 4 & 4A F5 G5

this is the house — that Jack built. — The high er you are, the

C5 D5 F5^{dim} G5^x C5 D5

far - ther you fall — Long er the walk, the far - ther you — crawl. My

F5 G5 C5 D5

bod - y, my tem - ple, this tem - ple, it tilts. — Yes,

w/Rhy. Fill 2

F5 C5 Bb5 E5

am. I am. I am. —

Outro
w/Rhy. Fig. 2 and Riff B
w/Bkgd. Voc. Fig. 1

N.C. E5 D5 N.C. E5 D5 N.C. E5 F5

Rhy. Fill 2A (Otrs. I & II)

w/Rhy. Fig. 2 & Riff B (both last 2 bars only) (both 3½ times)
w/Bkgd. Voc. Fig. 1 (last 2 bars only) (4 times)

G5 F5 E5 N.C. E5 F5 G5 F5 E5

O pen my eyes.

Full

Dir. III

whisk box

Full hold bend

N.C. E5 F5 G5 F5 E5 N.C. E5 F5

It evul-lows me.

Is that you there?

Full

sim.

Full

G5 F5 E5 N.C. E5 F5 G5 F5

Mm, I trust a way.

Full

(Gtr. III)

Full

Gtr. I

let ring

sl

sl

GS FS *grad. rit.* GS FS GS FS
 way. yeah. a - way.

grad. rit.

H H H
 (14) 10-15 12-12-12-12-12-14 (14) 14 10-15 12-12-12-12-12-14 (14) 14 10-15 12-12-12-12-14

grad. rit. sl. H sl. sl. H sl. sl. p

sl. sl. H sl. sl. H sl. sl. p

Free time

⑤ *apoco*
B

1/2 Full Fdbk (8va) sl.

1/2 Full Fdbk sl.

(14) (14) 14 (14) (14) (14) (14)

*Flick pickup selector back and forth ad lib (this bar only).

P P P P

(14) (14) (14) (14)

UNTIL IT SLEEPS

As Recorded by Metallica
(From the album **LOAD**/Elektra Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 81

Words and Music by James Hetfield and Lars Ulrich

Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock $\text{♩} = 120$

Intro

(Bass & drums)
N.C.

1st Verse
(Gtr. tacet)

The first system of musical notation for 'Until It Sleeps'. It features three staves: a vocal line, a guitar line, and a bass line. The vocal line begins with the lyrics 'Where do I take' and continues with 'this pain of mine?'. The guitar line features a 'Rhy. Fig. 1 (Gtr. I)' and a '4' indicating a four-measure phrase. The bass line is marked 'N.C.' (No Chords) and 'N.C.' (No Chords).

*Substitute cue notes only when
Rhy. Fig. 1 is recalled (throughout).

N.C.

The second system of musical notation for 'Until It Sleeps'. It features three staves: a vocal line, a guitar line, and a bass line. The vocal line continues with the lyrics 'this pain of mine?'. The guitar line features a 'Rhy. Fig. 1 (Gtr. I)' and a '4' indicating a four-measure phrase. The bass line is marked 'N.C.' (No Chords) and 'N.C.' (No Chords).

Am

N.C.

The third system of musical notation for 'Until It Sleeps'. It features three staves: a vocal line, a guitar line, and a bass line. The vocal line continues with the lyrics 'I run but it stays right by my side'. The guitar line features a 'Rhy. Fig. 1 (Gtr. I)' and a '4' indicating a four-measure phrase. The bass line is marked 'N.C.' (No Chords) and 'N.C.' (No Chords).

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*Gtr II

① str C

Chorus w/Rhy. Fig. 2A (4 times)

*Am

So tear— me o— pen, pour me out,

(end Rhy. Fig. 1) Rhy. Fig. 2

*dist tone

P.M. P.M. P.M.

*Dist tone

**Chorus off

*Throughout Choruses, chord names indicated by Gtr. I

Am G F Am G

there's things— in— side— that scream— and shout— And the pain—

P.M. P.M. P.M. P.M. P.M.

F Am G Fmaj7(no3rd)

— still hates— me— so hold— me — til— it sleeps..

(end Rhy. Fig. 2)

P.M. P.M. P.M. P.M.

Rhy. Fig. 2A (Gtr II)

UNTIL IT SLEEPS

A5 G F#sus2

Gtr. II

dim.

clean tone w/chorus let ring

Rhy. Fig. 3 (Gtr. I)

(end Rhy. Fig. 3)

clean tone w/chorus let ring

2nd Verse
w/Rhy. Fig. 1
*Am N.C.

Just like— the curse,— just like the stray.—

Gtr. II

let ring

*Throughout Verses, chord names indicated by Gtr. I.

Am

You feed— it once— and now it stays,—

vib. w/bar

trem. bar 1/2

Chorus
w/Rhy. Figs. 2A (3½ times) & 2

N.C. Am G

now it — slays.

1. So tear — me o —
2. I'll tear — me o —

vib. w/bar *dist. tone

"Chorus off

Gtr. I substitute Rhy. Fill 1

F Am N.C.(G) (F)

pen, but be-ware, there's things in side with out a care
pen, make you gone. No more can you hurt an y one.

(Resume Rhy. Fig. 2)

Am G F Am G

And the dirt — still stains — me, — so wash — me
And the fear — still shakes — me, — so hold — me

Bridge
w/Riff A
E5 N.C.(Em) E5 N.C.(Em)

F

un - til — I'm clean — } It grips — you. so — hold me. —
un - til — it sleeps. —

(end Rhy. Fig. 4)

Gtr. II Rhy. Fig. 4

PM. PM. PM. PM.

Gtr. I

PM. PM. PM. PM.

Rhy. Fill 1 (Gtr. I)

Full

PM

Full

H H H H

5 7 5 7 (7) 7 5 7 5 5 7 5

Riff A

Play 4 times

12 10 9 7 5 4 3 2 1

UNTIL IT SLEEPS

w/Rhy. Fig. 4 (2½ times)
N.C.(Em)

E5 N.C.(Em)

It stans. you, so— hold me. — It hates. you, so— hold me.

PM. PM. PM. PM. PM. PM.

To Coda

w/Rhy. Fill 2
E5 N.C.(Em)

It holds. you, so— hold me— un-til— it sleeps.

PM. PM. PM. PM. PM. PM.

w/Rhy. Fig. 3
A5

Un-til it sleeps. — Un-til it sleeps. —

Gtr. II

clean tone w/chorus
let ring

dim.

Rhy. Fill 2 (Gtr. II)

PM. PM.

2nd Verse
w/Rhy. Fig. 1
Am

PMUSC

So tell me why you're so sad

NC

Am

Don't want your hand

NC

2nd Verse
NC

Don't want your hand

w/Rhy. Fig. 2
F5 NC (Etc.)

Coda, w/Rhy. Fig. 2

It holds you up in a trap

UNTIL IT SLEEPS

Interlude
A5
Gtrs. I & II
dim.
Am
(Gtr. II out) *Gtr. I
un - til - it sleeps.
Un - til - it sleeps.
8va
Full
Full
sl.
Gtr. III
sl.
dist. tone
w/wah as filter
sl.
0 0 0 0 0 0 0 0 0 0 0 0 17 17
10 10 10 12 12 13 10 10 10 13 13 13 12 12 12
17 20 17 20 17 15 17
sl.
*Clean tone w/chorus

[illegible]

(cont. in notation)

8va

Gtr. III

Full

Full

sl.

sl.

sl.

sl.

loco

sl.

Cmaj7

Full

Full

sl.

sl.

sl.

sl.

17 20

17 20

17 15 17

17 15 12 12

12 15 12 (12)

7 7 7 5 7 9

sl.

Gtr. I

let ring

0 1 2 2 2 0

0 2 3 (3) 2

C

Don't want it.

Cmaj7

Am

Gtr. II

Dist. C

I don't want it, want it, want it, want it, want it, no.

Full Full Full

Full Full Full

*dist. tone

*Chorus off

UNTIL IT SLEEPS

Chorus
w/Rhy. Figs. 2A (8 times) & 2

Gtr. I substitute *Rhy. Fill 1

Am G F Am N.C.(G)

So tear— me o— pen but be— ware, there's things— in— side—

8va ... (Gtr. III out)

17

*w/slight variations ad lib in 2nd bar

(Resume Rhy. Fig. 2)

(F) Am G F

— with— out— a care. And the dirt— still stains— me,—

Am G w/Rhy. Fill 3 Fmaj7(no3rd) A5 D5/A

so wash— me till I'm clean.— I'll tear— me o—

F/A A5 D5/A F/A

pen, make you gone. No long— er will you— hurt an— y— one.—

A5 D5/A F/A

And the hate— still shapes— me,

A5 D5/A F/A

so hold— me un— til— it sleeps,—

Rhy. Fill 3 (Gtr. I)

sl.

sl.

(4) 5 9 10 9

(5) 5 10 10 10

3

A5

Un - til - it sleeps - Un - til - it sleeps - un - til - it sleeps -

Gtr. II

dim.

clean tone w/chorus
trem. bar

1/2

let ring

Gtr. I

clean tone w/chorus
let ring

Am

rit.

trem. bar

1

rit. trem. bar

*1/2

*1/2

*Depress bar before striking chord.

E

4



⑥ = E, ⑤ = G,
 ③ = A, ② = B,
 ④ = D, ① = C.

 $\sqrt{C_+}$

•/Full | (\$ times)

(end Fill 1) (Bass)

*Considers an octave below

4 VOL 100-10

*Vol. 1994

附件 1

N.C.E.S.

Rhp. Fig. 1

Play 3 notes

(end Rly. Fig. 1)

N.C.(E5)
Gtrs. I & II

1/4

1/4

Play 3 times

N.C.(E5)
Gtr. III

1/4

dist. tone

1/4

PM.

PM.

PM.

1st ring

12 12 12 12

12 12 12 12

14 14

5 6 7 7 5 7 5 8 7

0 0 0 0 0 7 0 7 6 5

1st, 2nd Verses
N.C.(E5)

1. Wish I may... wish I might... have this I wish to-night.
2. Hard and cold... bought and sold... a heart as hard as gold.

(Gtr. III out)

Rhy. Fig. 2 (Gtrs. I & II)

PM.

12 14 12 12 14 12 12 14 12

(14) 14 14

2 5 2 8 7

0 3 0 6 6 5 0

Gtr. I substitute Rhy. Fig. 1

w/Rhy. Fig. 2 (Gtr. II)

Yeah... Are you set - is - fixed? _____
Dig for gold... dig for fame...
Wish I might... wish I may...

(end Rhy. Fig. 2)

Gtr. I

1/4

PM.

PM.

9 9

2 5 2 8 7 5 7 0 3 0 6 6 5 0

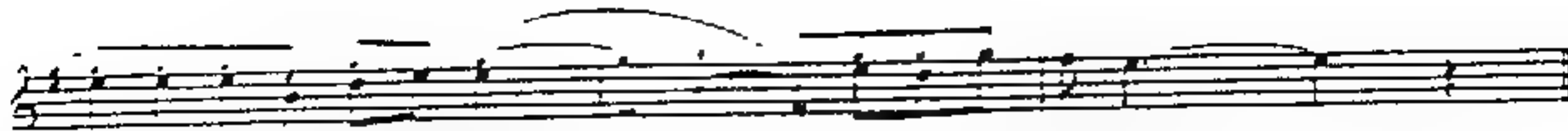
2 5 2 8 7 5 7 0 3 0 6 6 5 0

Rhy. Fig. 1

PM.

2 5 2 8 7 7

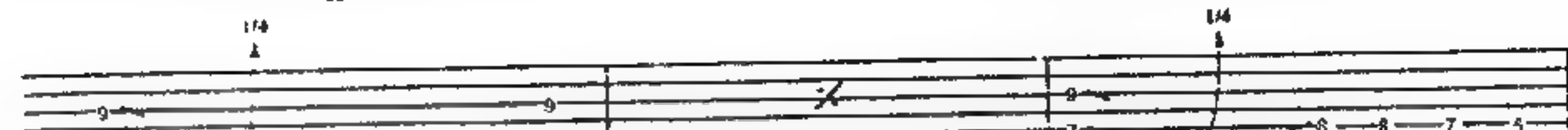
0 3 0 6 6 5




You jig to make your name. Are you pac - i - fied? _____
 You wish your life a - way. Are you pac - i - fied? _____









Half time feel
 Pre-chorus
 N.C. (A5)

w/Rhy. Fig. 3 (Gtr. I)
 N.C. (A5)



All the wants you waste. all the things -

Rhy. Fig. 3 (and Rhy. Fig. 3)








(and half time feel) Chorus

EVS

*Gtr. II
 8 ..

CS



you've changed. Then it all crash - es down. and you break your crown.







*2nd & 3rd times, Gtr. II plays w/rhythmic variations of 8b (next 1 time only).
 **Scherata upstem note on D.S.

B5 A5 E5

PM.....

And you point your fin - ger but there's no one a - round. Just want one thing.

C5 B5 F5 To Coda

PM.....

Just to play the king. But the cas - tle crum - bled and you're left with just a

1. (Gtr. II out) w/Rhy. Fig. 1 (4 times) (Gtr. I) N.C.(E5)

same. Where's your crown, King Noth - ing?

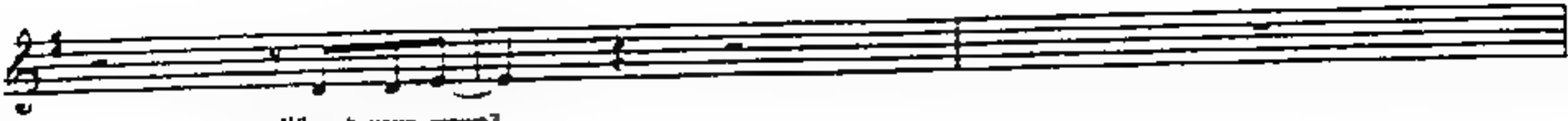
Qtr. III (Qtr. III out)

*Bva Full Full Full

Gtr I Full Full Full

15 16 15 16 15 16

*Bva refers to Qtr. III only.



Where's your crown?



w/Rhy Fill 3

N.C. (E3)

Full

3va

Loco

Qtr. E3
1 & II

w/Fill 1 (4 times) & Rhy. Fill 4
N.C. (E3)

(Gtr. III out)

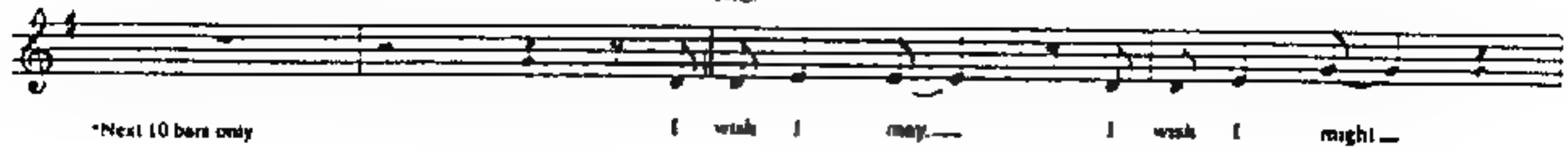
Rhy Fill 4 (Ger II)

(Gtr. II out)

"With one of gtr.'s vol. knobs set to zero, sl.
lick single switch back and forth in rhythm indicated.
(Rhythm shown is for "on" position only.)

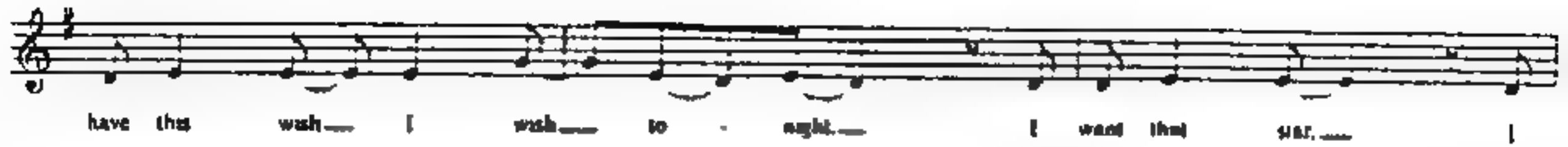
Bridge
w/ Fill 1 (8 times)
N.C.

*w/ dbk ad lib (Gtr. II)



I wish I may... I wish I might...


*Next 10 bars only



have this wish... I wish... to... night... I want that star...



want it now... I want it all... and I don't care how...



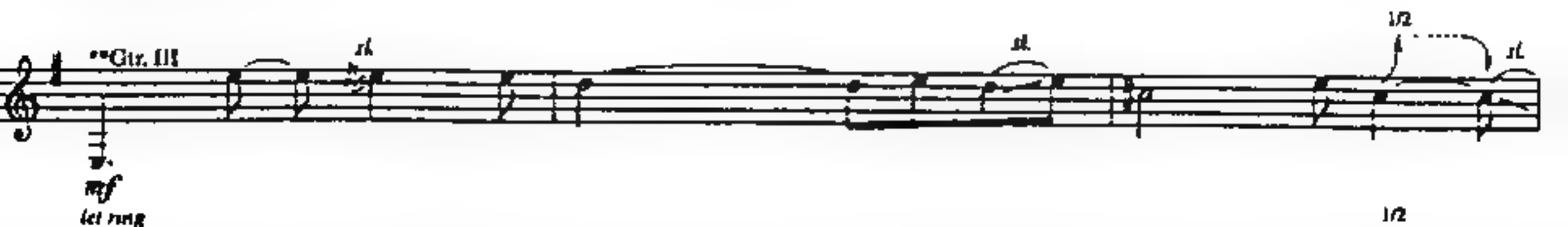
Care - ful... what... you... wish... care - ful... what...

Gtr. II



mp *mp* *sim.*

*Vol. swell (next 4 bars)



mf *let ring* *sl* *1/2* *sl*

**Wah off

— you say — Care - ful what you — wish — you — may — get — a Care - ful

3 1 0

what you — wish — you just — might get — it —

D.S. al Coda

3 1 0

(Gtr. II out)

2 2 1 1

T = thumb

Coda

name. Where's your crown. King Nothing? _____

(Gtr III out)

Gtr III Full Full Full sl Gtr I

Gtr I Full Full Full sl

15 15 15 16 16

1 2 (2 0)

¹Over refers to Gtr. III only.

name. Where's your crown, King Nothing?

{Gte 11 out}

*Over refers to GUL Ltd only.

Owro
w/Ray. Fig. 1 (Cir. II: 4 times; Cir. III: 34 times)
N.C.(E5)

w/Rhy. Fig. 1 (Gr II)

North - ing.

PM

The musical score is presented in three systems. The first system shows the vocal melody in treble clef with lyrics: "Mm, — no, — you're just noth - ing — Where's your crown, — King". The second system continues the vocal melody and includes guitar accompaniment in treble clef with dynamic markings (F, PM, H, H P, PM, PM, H P, H P) and a "Fall" instruction. The third system features a guitar solo in standard notation with fret numbers (0, 2, 0, 0, 2, 0, 0, 2, 0, 1, 0, 0, 0, 0, 2, 0, 2, 0, 2, 4, 5) and a "Fall" instruction.

Fu

PM.

P.M.L

Fuel

HERO OF THE DAY

Words and Music by James Hetfield
Lars Ulrich and Kirk Hammett

Tune G7 with 2 step

♯ = E♭ ♭ = F♯

♭ = A♭ ♭ = B♭

♭ = D♭ ♭ = E♭

Moderately ♩ = 112

In ro Gtr 1 A♯ (Rhy Fig 1) A♯/B A♯/C♯ A♯/D E (end Rhy Fig 1)

mp
clean tone

let ring throughout

A♯ A♯/B A♯/C♯ A♯/D E

H H P H

H P H

A♯ A♯/B A♯/C♯ A♯/D E

The win-dow burns to light the way back home

Rhy Fig 1A (*Gtr II)

(end Rhy. Fig 1A)

let ring

*Also

wash ♯g 1A
end half note

A^F A♭B A♭C# A♭D F

A high that warms no matter where they've gone

Rhythm full 1 1 1 1 1 1 P

H H P

0 2 2 2 2 4 2 5 2 2 4 6 7 4 6 6 7 6

WR 11 F 2 CA
AS ASB AS/CB ASD E

They re off to find the he-ro of the cas-

Rhy Fig 2 H H (end Rhy 1)

II H

A5 A5/B A5/C# A5/D E
 Mm - but what if they should fall - by some one's wicked way

Rhy I g 2A (Gtr III) ICG II 2A

le ring

H H

Musical score for "The Ring" from "The Ring of the Nibelung". The score is written for guitar (Gtr III) and includes a vocal line (ICG II 2A). The key signature is one sharp (F#). The guitar part features a melodic line with a bridge section marked "H" and a final section marked "H". The vocal line is a simple melody. The lyrics "le ring" are written below the guitar part.

w/Rhy. Fig. 3A

A3

A5/B

A5/C#

A5/E

Still the win dow burns - time so slow ly turns -

Rhy. Fig. 3

Rhy. Fig. 2 Gtr III

Rhy. Fig. 3A

dist. tone let ring

w/Rhy. Figs. 3 & 3A

A5

A5/B

Some one here - as sigh - ing. Keep - ers of the flames - do ya

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

A5/D E A5/D E
 The your name? Can't you hear your babies cry in?
 w/Rhy Fig 1 (1st time)
 w/Rhy Fig 1

A5 A5/B A5/C# A5/D F
 Ma ma, they try and break me

A5 A5/B A5/C# A5/D E
 Still they try and break me

Half time feel
 2nd Verse
 w/Rhy Fig 1 (1/4 times)

A5 A5/B A5/C# A5/D
 Ex - cuse me while I

Gtr I II Gtr II
 10 7 9 A H H sl

E A5 A5/B
 to now I feel These

*Gtr IV
 Gtr II sl

*Dist tone

Rhy Fig 3 (Gtr III) (Gtr II, sat,
 dim.
 2 2 0
 2 2 0

A5/C#1 A5/D E

things re turn to me that still seem real

(Gtr II out)

w Rhy. Fills 1 & 2 (end half time feel) w/Rhy. Fig 2 (2 times) (Gtrs. I & III)

A5 A5/B

Now de-serv-ing to, this eas-y chair. Men but the

(Gtr IV out)

A5/C#1 A5/D E A5 A5/B

ex-ing stopped by wheels of des-pair Don't

w Rhy. Figs 1 & 2 A5/C#1 A5/B A5/C#1 A5/D E

why I ad-but this first I've made for years can't hold off fear No, it

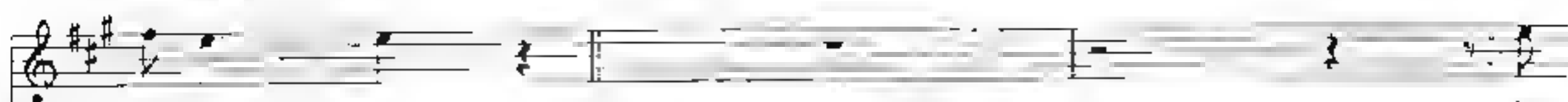
A5/C#1 A5/B A5/C#1 A5/D E

n I so please ex-cuse me while I tone so w I feel

Verse 1 A

Chorus
FIS

NC

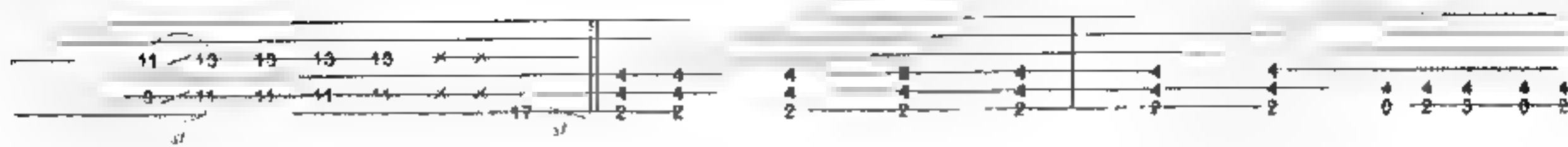


NC

Rh. Fig 4 (Gtr I)

Rhy Fig 4 (Gtrs I & III)

end Rhy Fig



w Rhy Fig 4A (Gtr I & III)

FIS

NC

FIS



now I dreams and wak ing the screams that cy or las the nigh
(But now the dreams that cy or last the nigh

Rhy Fig 4A

(end Rhy Fig 4A)



NC

FIS

NC



so build the wall be hind t crawl and hide
So build the wall and hide

FIS

NC

FIS



it's light
it's light
So can you hear your de

Rhy Fig 4A (Gtr III)



Guitar solo
w/ Rhythmic (Gtr III) and Riff A (both 2 times)

NC AS AS/B AS/C# AS/D

Riff B (Gtr IV)

7 5 5 7 5 7 7 5 7 7 5 7 7 5 7 5

E
 A5
A5/B

10 10 10 10 9 9 9 9 9 7 7 7 5 7 7 7 7

Still the Same

Str.

Gtr V

Gtr IV

trem pick

7 7 5 7 7 5 7 7 5 5 12 12 12 12 12 10 10 10 12 12 14 14 16 17 17 14 14

w/Rhy. Fig. 4A (5 times)

NC

F15

NC

now ing the screams that ev er last the night

F15

NC

F15

band the wall be hind it. crawl and hide on ti is ight.
So build the wall and hide on ti is ight.)

NC

F15

NC

So can't you hear your ba bies cry in' now?

Outro
w/Rhy. Fig. 4A

F15

F15

Ma - ma, they cry and break.

Gtr VI

Rhy Fig 5

le ring

le ring

le ring

F15/G1

F15/A

F15/V8

me Ma - ma, they try and break me

me

Ma - ma, they try and break - me Ma ma, they try — Ma - ma they try —

Riff C (Gtr V.)

 fade in

Gtr VI (end Rhy Fig. 5)

w Rhy Fps 4A & 5
 w Riff B (7 lines) & C (2 times)
 F#m F#5/G# F#5/A

 Ma - ma they try — and break — me. Ma - ma, they try — and brea
 (Ma - ma, they try — and break — me

Rhy Fig. 4B (Gtrs. I & III)

ff w/ Rbv Fig. 4B
F15

Ma - ma, hey try and break Ma - ma, they try and break

E/C1 Asus2

Ma - ma, they try and break Ma - ma, they try and break

D5 NC (Gtr V out) F15

Ma - ma, hey try and break Ma - ma, they try and break

Gtr IV

slight ra

st V Gtrs. I, III & VI

slight ra

BLEEDING ME

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock $\text{♩} = 116$
(Full time first)

Intro

N.C.
Riff A (Gtr I)

mf clean tone

w/ Riff A (1st 6 bars only)

③ E
*Gtr. III
(cad Riff A)
Rhy. Fig 1 (Gtr. II)

let ring clean tone

*Play slashes 2nd time only.

(Gtr. III out)

(end Rhy. Fig. 1

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system shows the guitar accompaniment, with three staves. The top staff is the treble clef, and the bottom two are the bass clef. The guitar part is written in a simple, folk-like style, using a mix of open and fretted notes. The third system continues the guitar accompaniment, with the same three-staff format. The score is written in a simple, folk-like style, with a key signature of one sharp and a common time signature.

**1st 2nd, 3rd Verse
w/ Riff A (1st 7 bars only)**

88 En

1. I'm dig - gin' my way. — I'm dig - gin' my way. —
2. I'm sow - in' the seeds. — I'm sow - in' the seeds. —

let ring

Rhy. Fig. 2

**Omit on D.S.*

The image shows a musical score for a song. The top staff is a vocal line in G major (one sharp) and 4/4 time. The lyrics are: "to some - thin' I've tak - en. I'm dig - gin' my way to some - thin' but I'm sow - in' the seeds I take for grant". The bottom staff is a guitar accompaniment. It starts with a (12) fret marker. The first measure has a 9 fret marker. The second measure has an 8 fret marker. The third measure has a 7 fret marker. The fourth measure has a 7 fret marker. The fifth measure has a 7 fret marker. The sixth measure has a 12 fret marker. The seventh measure has a 12 fret marker. The eighth measure has a 12 fret marker. The ninth measure has a 14 fret marker. The tenth measure has a 12 fret marker. The eleventh measure has a 12 fret marker. The twelfth measure has a 12 fret marker.

Ref A1 (Gtr. I)

The musical notation for Ref A1 (Gtr. I) consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef. The notation includes various musical symbols such as notes, rests, and accidentals.

2nd time Gtr. I substitute Riff A3
3rd time Gtr. I substitute Riff A4

rec
ed.

Gtr. II

(*end Rhy. Fig. 2)

Gtr. I

(cont. in Riff A)

12 12 7 7 9 9 12 7 9
5 5 7 7 10 5 7

*Refers to Gtr. II only

w/Riff A

w/Rhy. Fig. 2 (1st 6 bars only)
2nd time w/Riff A (last 7 bars only)

1st time Gtr. I substitutes Riff A2

I'm push-in' to stay _____
This thorn in my side, _____

I'm push-in' to stay _____ with some - thin'.
the thorn in my side _____ is from _____ the tree.

(Resume Riff A)

3rd time to Code II

I'm push-in' to stay _____ is with some - thin' bet - ter. _____
This thorn in my side _____ is from the tree I've plant - ed. _____ Ooh, it

Riff A3

7 7 9 9 12 12 11 10 9 5 0 7
5 5 7 7 10 10 9 9 7 7 7

Riff A4

5 7 5 7 5

Riff A2

5 5 4 5 4 5

(Gtr. I out)

Em

D

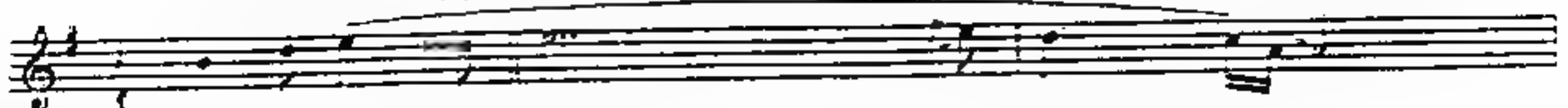
Dsus4

D

Rhy

Fig. 3

(Gtr. IV)



tears Well me and I blood.

yeah

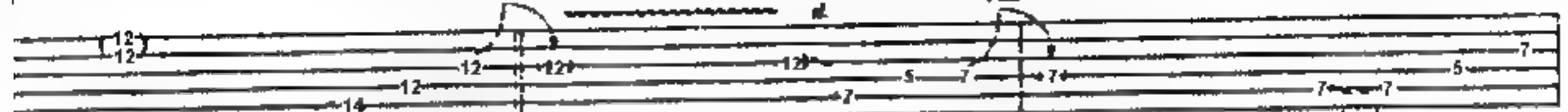
Gtr. II



Just tone

Full

Full



Full

Full

*Dist. tone

Dsus4 D

Em

Gtr. I Gtr. II

D

D

Em



Well

And I blood.

yeah



Full

Full

Full

Full



Full

Full

Full

Full

(2nd time cont. in notation)

(end Rhy. Fig. 3)

Gtr. I Gtr. II

D

D

D

Dsus4 D

Dsus4

D

A

E

O



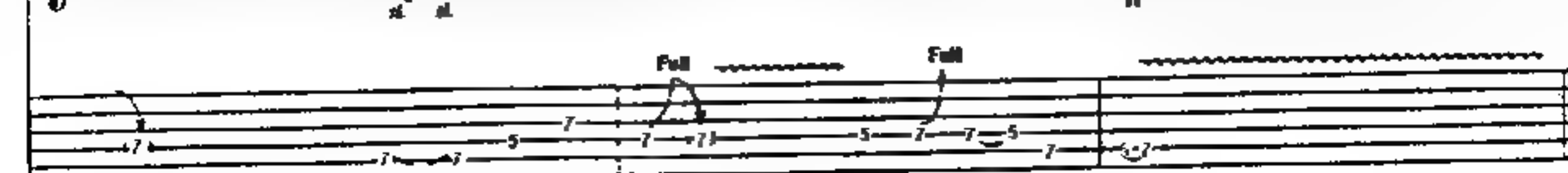
yeah

Yeah



Full

Full



Full

Full

Torus
 1st time + Fill 1

Caught in the wheel's roll — take the cock —

(the first time 1 & II)

I'm bleed - ing me. Can't stop to save my soul.

Lead Rhy. Fig. 4B Rhy. Fig. 4A

w/ Rhy. Fig. 4A (14 times) (Gtr. II)

I take the lead that's lead - ing me. I'm bleed - ing me.

(end Rhy. Fig. 4A) Rhy. Fig. 4B (Gtr. I)

FILL 1 (Gtr. III)

Drive — (Gtr. IV out)

D5 AS VC

Wah... I can't take it

H H

7 7 7 5 5 7 7 7 5 5 7 7 7 0 3

To Code 1

E3 D5

Caught under wheel's roll Oh—

1/2

H H

9 9 9 0 9 7 7 9 7 5 5 7 7 5 5

AS N.C. Em D Dm4 D

the bleed-ing of me... yeah

Gtr. I & II Gtr. II

grad. bend

Full

(and Rhy. Fig. 4B)

12 12 12 12 12 7 7 7 5

5 7 7 7 7 14 12 5 7 7 7 7

Dm4 D Em Gtr. 3 D Em

Out of me... yeah

Full A.H. (15ma) Full

grad. bend

Full

Full A.H. Full

12 12 12 12 12 7 7

7 7 9 7 7 5 7 5 7 0 14

The musical score for "The Bleeding of Me" is presented in three systems. The first system shows the vocal melody and guitar accompaniment. The second system includes the vocal melody, guitar accompaniment, and a guitar solo section. The third system continues the guitar solo. The score is written for a guitar and a voice.

System 1: The vocal melody is written on a single staff. The guitar accompaniment is written on a single staff. The lyrics "The bleed - ing of me" are written below the vocal staff.

System 2: The vocal melody continues. The guitar accompaniment includes a section marked "Full" with a wavy line. The guitar solo section is marked "Gtr. II" and "Gtr. II out".

System 3: The guitar solo continues with a wavy line. The lyrics "The bleed - ing of me" are repeated below the vocal staff.

Interlude
w/ Riff A (2 times)
4 C.

w/ Riff. Fig. 2
Em

4 C. 1000
w/ Riff



Clar. III


Measures 10-15 of the Clarinet III part. The notation is on a single staff with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are slurs over measures 10-11, 12-13, and 14-15. A repeat sign is at the end of measure 15.

9	9	12	12	11	12	9	12	11	12	9	12	11	12	14	11	12
---	---	----	----	----	----	---	----	----	----	---	----	----	----	----	----	----

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and accidentals. From left to right: a quarter note with a flat (B-flat), followed by a group of notes with values 12, 11, and 12, then a quarter note with a flat. This is followed by a group of notes with values 12, 11, and 12, then a quarter note with a flat. Next is a group of notes with values 12, 11, and 12, then a quarter note with a flat. Finally, there is a group of notes with values 14 and (14), and a final note with a value of 10.

w/Rhy. Fig. 1

8va

[illegible]

D.S. al Coda I
 5
 (cont. in Fil 1)

Gtr. I introduces Riff A1

deg

[illegible]

Coda I

the bleed ing of me. Oh. the bleed

Free time (ES)

N.C.

Girs I & II

slight ret.

5-7 7 7 7 5 5 3

Tempo I
(Band out)

ES

ing of me.

Rhy. Fig. 5 (Gir. I)

(Gir. II out)

H

H

PM.

PM.

7-9 9 8 7 0 0 0 0 0 0

N.C.

ES

N.C.

Play 7 times

(end Rhy. Fig. 5)

Rhy. Fig. 5A (Girs I & II)

(7th time) Yeah.

(end Rhy. Fig. 5A)

PM.

PM.

H

P

H

PM.

PM.

PM.

H

P

9 7 10 10 9 7-9 9 9 8 7 0 0 0 0 0 0 7 10 10 7

H

P

*Gir. II and band enter 4th time

Bridge

w/Rhy. Fig. 5A (4 times)

ES

N.C.

ES

N.C.

I am the best that feeds the best.

I am the blood. I am re-lease.

ES

N.C.

ES

N.C.

Come make me part bleed me a cure. I'm caught. I'm caught. I'm caught un-der.

Chorus
w/Rhy Fig 4 (Gtr II)
ES

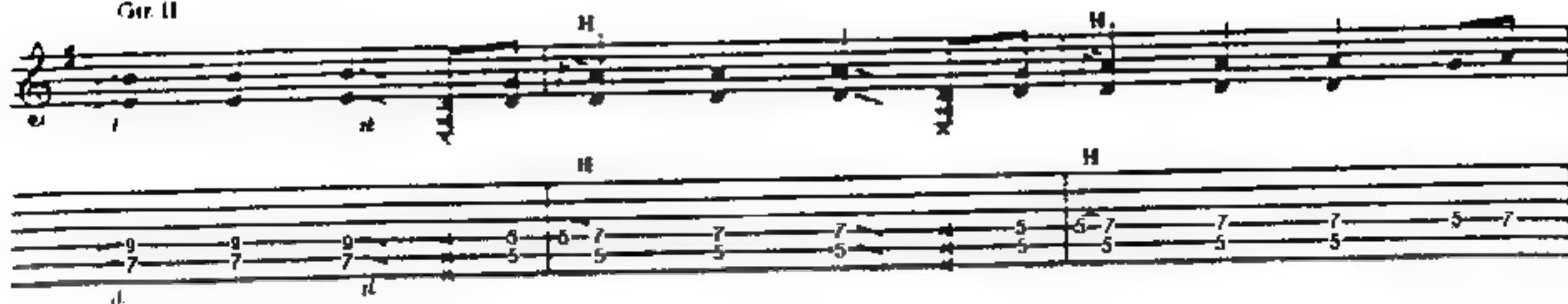
1 DS



Caught in the web of...

Gtr II

H H



I take the hook...

w/Rhy. Fig. 4A (1st bar only)

ES DS



I'm bleed-ing me. Can't stop to save my soul...

Gtr. I & II

H



I take the hook that's lead-ing me. I'm bleed-ing me...

w/Rhy. Figs. 4A (2 times) (Gtr. II) & 4B

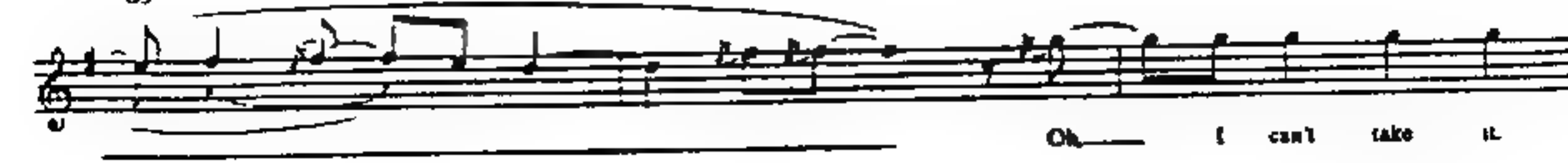
AS N.C. ES

Gtr. II



I take the hook that's lead-ing me. I'm bleed-ing me...

DS AS N.C.



Oh I can't take it...

E5 D5

I can't take it. I can't take it. Oh.

Git. III

Full Full Full Full

dist. tone w/wah or filter (w/o slide)

5 7 8 10 12 14

*Slight vib. (next 3 bars)

Guitar solo w/Rhy. Fig. 5 (Gtrs. I & II)

A5 N.C. E5

Full Full Full Full

PM.

12-12 12-12 14 12 12 14 14 12 14 12 14 12

w/Rhy. Fig. 5A (3 times)

E5 N.C. E5

1/4 1/2

12 14 14 12 12 14 14 14 12 12 12 14 12

N.C. E5 N.C.

1/2 1/2

14 12 14 12 14 12 14 12 14 12 14

[illegible]

wRhy. Fig. 5 (Utrs. I & II)
 ES

The score consists of two staves. The upper staff is a single melodic line with various articulations (accents, slurs, and breath marks) and dynamic markings (P, F, N.C.). The lower staff is a figured bass line with numerical figures (12, 15, 14) and articulations (P, H, N).

w/Rhy. Fig. 3A (3 times)

ES N.C. ES Full

from pack

12 14 15 14 12 14 14 15 14 12 15 15 15 12 14 12 14 12

Full N.C. E1 Full Full Full Full V.C. Full

Full

Full Full Full Full Full

15 15 15 12 14 12 14 12 15 15 15 12 14 15

Half time feel
w/Rhy. Fig. 4

ES
11.

12-14-14-12-12-14-12-11-11-14-12-14-14-14-12-14

7-9-9-9-10-12-12-12-10-10-12-10-9-11-14

sl. d. DS

w/Rhy. Fig. 4A
ES

15 Full

12-14-15-12-14-12-14-14-14-14-14-12-12-14-12-11

12-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

7-7-10-10-12-12-10-10-12-10-9

sl. d. DS

w/Riff A (*Gtr. I & II)
N.C.

15 1/2 Full

12-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

12-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

8-10-10-12-12-14-12-14-12-14-14-14-14-14-14

sl. d. Full

*Gtr. II out)

*Dist. loss (both gtrs.)

w/Riff A (1st 6 bars only) (*Gtr. I) w/Riff A

D.S. al Coda II

7 (*Gtr. II out) 6

11-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

12-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

12-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

sl. d. yes.

*Clear tone

*Local fades in.

Coda II (w/last bar of Rhy. Fig. 2 and Riff A)

11 With some - thing bet - ter.

11-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

12-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

12-14-14-14-14-14-14-14-14-14-14-14-14-14-14-14

sl. d.

CURE

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step
Distortion
P.A.S.
Distortion

Moderate Rock ♩ = 120

Intro Opiumist Gtr. I Rhy. Fig. 1 (end Rhy. Fig. 1)

At Verse Rhy. 1 & 2 (1st times) NC ES VC ES VC ES VC

spoken: The man takes another bullet He keeps them all within

ES VC ES VC ES

He must seek no matter how it hurts,

NC ES VC ES VC ES VC

on my foot again. Yeah. *He thinks the answers cold -

*Doubled by spoken voice (next 7 bars only)

ES NC ES NC ES

and in his hand. He takes his mod - i - one.

VC ES NC ES NC ES NC

The man takes on - oth - er bul - let. Yeah. he's been fooled a - gain.

Bx/P ES

Us - cross your arms, take and throw 'em to the cure say. (end Rhy. Fig. 1)

Rhy. Fig. 1 Gtr. I & II Gtr. I

FM. *Gradually release F.M.

Pre-chorus
VC FS VC FS VC FS
w/ Rhy. Fill 2 B3/P

Um - cross your arms now

Rhy. Fig. 2

PM

1 2 4

FS VC FS VC FS

ake em to it, say. Jo be - lieve.

Girs. I & II

PM

1 2 4

VC FS VC FS VC

yeah, I Jo be - lieve. Hell, yeah.

(read Rhy. Fig. 2) Riff B

PM

1 2 4

Throughout Riff B, pick scrapes played by Gtr. I only (Gtr. II tacet).

Rhy. Fill 2 (Gtr. II)

PM

Gradually returns PM

1

(Lead Riff B)

w/Rhy. Fill 3
N.C. E5 N.C. E5 N.C. E5 N.C. E5

Yeah, _____

Gtr. 1

2nd Verse
w/Rhy. Fig. 1 (3x times)

N.C. E5 N.C. E5 N.C. E5 N.C. E5 N.C.

"The lies tempt her and she fol - lows. A - gain she lets him in.

*Doubled by spoken voice (next 2 bars only)

E5 N.C. E5 N.C. E5

She must be - lieve to (G) the hol - low.

N.C. E5 N.C. w/Rhy. Fill 1 skip

She's been fooled a - gain. Un - cross your arms, take and

Pre-chorus
w/Rhy. Fig. 2

F5 N.C. F5 N.C. F5 N.C. F5

throw 'em to the curb, say "I do be - lieve."

Rhy. Fill 3 (Gtr. II) (Gtr. II out)

Gtr II substitute Rhy. Fill 4
Bb5/P

(Resume Rhy. Fig. 2)

F5 N.C. F5 N.C.

Un - cross your arms now, take 'em to it say.

I JO he love -

F5 N.C. F5 N.C. F5 N.C.

F5 N.C.

Yeah, yeah, I JO be - love.

Yeah, yeah.

w/ Riff B

oh.

Chorus
2nd time w/ Riff 1

N.C. E5

N.C.

E5

Bet - ting

on the cure.

Gtr. II

Gtrs. I & II

Rhy. Fig. 3

Gtr. II

Gtr. I

Gtr. II

*Refers to both gtrs. unless indicated otherwise

N.C.

E5

N.C.

must get bet - ter than this.

Bet - ting on the cure.

Gtrs. I & II

Gtr. II

Gtrs. I & II

Gtr. I

Rhy. Fill 4 (Gtr. II)

P.M.

Fill 1 (Gtr. III)

5me

(Gtr. III out)

17/20

ES N.C.

Yeah, ev - 'ry - one's got to have the sex - ual cause

Gtr II

Gtr. I & II

Gtr I

To Code

ev - 'ry - one needs to need the cure. pre - cious cure.

(Gtr. II out)
(end Rhy. Fig. 3)

Guitar solo ES N.C. ES N.C. ES N.C. ES N.C.

Gtr. III

Gtr I

NC

(cont. in Fill 1)

First system of musical notation. The vocal line (treble clef) includes lyrics "I've" and "Full". The guitar line (treble clef) features a melodic line with a "1/2" note and a "Full" note. The bass line (bass clef) includes a melodic line with a "1/2" note and a "Full" note. The guitar line also includes a melodic line with a "1/2" note and a "Full" note. The bass line includes a melodic line with a "1/2" note and a "Full" note.

Coda

Gtr. II

Second system of musical notation. The vocal line (treble clef) includes lyrics "cure, ow, yesh, pre-cious cure". The guitar line (treble clef) features a melodic line with a "1/2" note and a "Full" note. The bass line (bass clef) includes a melodic line with a "1/2" note and a "Full" note. The guitar line also includes a melodic line with a "1/2" note and a "Full" note. The bass line includes a melodic line with a "1/2" note and a "Full" note.

*Pick toggle switch as before.

Interlude

Third system of musical notation. The vocal line (treble clef) includes lyrics "I do be - lieve". The guitar line (treble clef) features a melodic line with a "1/2" note and a "Full" note. The bass line (bass clef) includes a melodic line with a "1/2" note and a "Full" note. The guitar line also includes a melodic line with a "1/2" note and a "Full" note. The bass line includes a melodic line with a "1/2" note and a "Full" note.

I do be - lieve. I do be - lieve. I do be - lieve, I do be - lieve, I do be - lieve.

Gtrs. I & II

7 6 8 5 0 3 5 6 5 8 3 5 6 4 6 5 8 3 5 5 5 3 0 0 3

Chorus / Outro
w/ Rhy. Fig. 3 (1st 2 bars only) (Gtr. I: 4 times; Gtr. II: 3x times)

N.C. E5 N.C. E5

Bel - ief on the cure. Yeah, it

N.C. E5 N.C. E5

must get bet - ter than this. Need to feel so - cure. Yeah, it's

w/ Rhy. Fig. 3 (Gtr. I)

N.C. E5 N.C.

got - ta get bet - ter than this. this. yeah.

Gtr. II

12 14 14 12 14 12 12 12 14 14 12 12 12 14 14 12 12 14 14

E5 N.C. E5

It must get bet - ter than this.

12 14 12 14 14 14 14 14 14 14 12 14 12 14 14 14

VC ES NC

Bel ting on the cure. Yeah, ev - ry - one's got to have the

1/2 Full 1/4 1/4 1/4 1/4

12 14 12 12 12 12 12 12 14 14 14 12 14

stick - need. 'cause ev - 'ry - one needs to need the cure.

H H

12 14 14 12 14 12 12 12 12 12 14 14 14 12 14

w/ Rhy. FM 6 ES

I do be - lieve, I do be - lieve, I do be - lieve.

Full Pull Pull

2 0 0 3 2 2 0 2 0

Rhy. FM 6 (Gtr. 1)

9 7 9 7 3 2

POOR TWISTED ME

Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step

① = E \flat ③ = G \flat
② = A \flat ④ = B \flat
⑤ = D \flat ⑥ = E \flat

Moderate Rock $\text{♩} = 120$

Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

Intro

N.C. (A5)

Qtr 1

sl. w/dlt. & delay

*Striking muted rps
sometimes causes random
harmonics to sound (next 3 bars).

The musical score is written for guitar and bass. The guitar part is in the upper staff, and the bass part is in the lower staff. The score is divided into five systems, each containing two staves. The first system is the Intro, which starts with a treble clef and a key signature of one flat. The guitar part begins with a quarter note on E \flat (fret 1), followed by a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The bass part begins with a quarter note on E \flat (fret 1), followed by a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The second system continues the Intro, with the guitar part playing a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The bass part plays a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The third system continues the Intro, with the guitar part playing a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The bass part plays a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The fourth system continues the Intro, with the guitar part playing a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The bass part plays a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The fifth system continues the Intro, with the guitar part playing a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest. The bass part plays a quarter note on E \flat (fret 1), a quarter rest, a quarter note on G \flat (fret 3), and a quarter rest.

Half time feel

N.C.(A5)

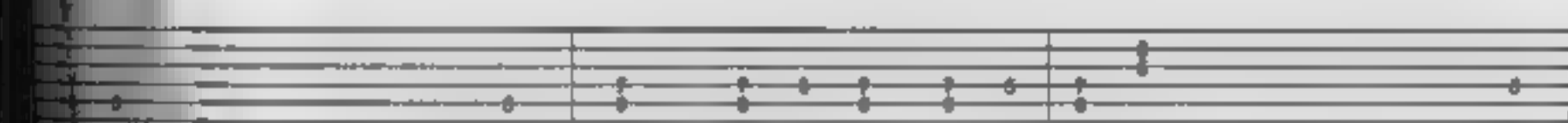
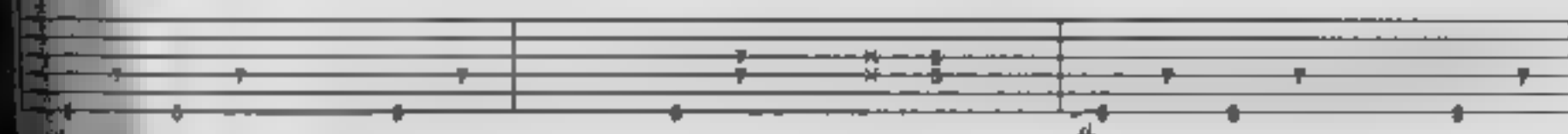
Rhy. Fig. 1A (Otr. II)



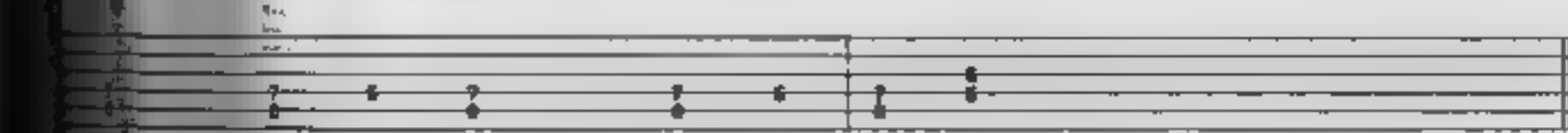
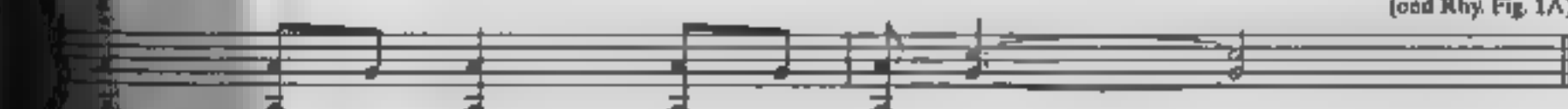
dist. tone



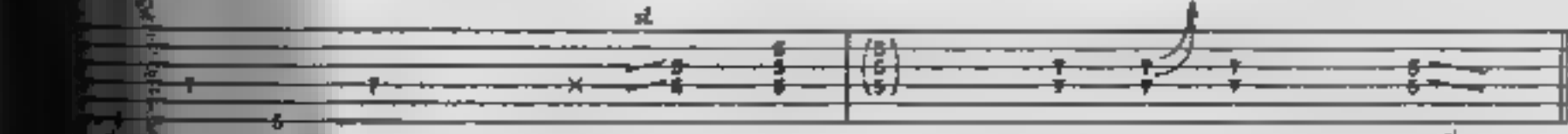
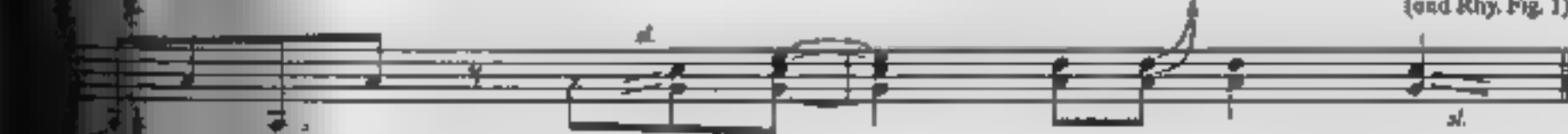
Rhy. Fig. 1 (Gtr. I)



(end Rhy. Fig. 1A)



(end Rhy. Fig. 1)



1st, 2nd Verses
N.C.(A5)



1 Oh, poor twist - ed me
2. See additional lyrics

Gtr. I & II



Oh, poor twist - ed me

Gtr. I & II

(Gtr. II on)



G5



feast on sym - pa - thy

I show on end - ed

Gtr. III



dist. tone
w/slide

Gtr. I



w/Rhy. Fig. 1A (last 4 bars only)
A5

Yeah, I chew on eg - o my.

*w/str.'s vol. knob

N.C.(A5)

(Gtr. II out)

Swell low whole the pain.

But, oh, it's too good to

Rhy. Fill 1

(cont. in slashes)

Gtr. I D° C $G5$

that all the mis-er-y, just for

Rhy Fig. 2 (Gtr. III)

let ring

(cont. in notation) w/Rhy. Fig. 1A N.C.(A5)

B

oh poor twist and

(Gtr. III out) (end Rhy. Fig. 2) Gtr. I

Ooh, yeah.

Poor twist and

2.

w/Rhy. Fig. 1A (last 4 bars only)

N.C. (A3)

Gtr 1

(end half time feel) Bridge
G5
Rhy. Fig. 3
(Oct. I)

Ref A (Gtr. II)
(cont. in slashes)

pl5 ps

30	30	30
G	E	G

(Otr. II out)
(end Riff A)

N.C.(AS)

*weight variations and lbs

— 40 —

The image shows a page of musical notation for guitar, organized into three systems of staves. The first system is labeled "Gtr. III" and contains two staves with musical notation including notes, rests, and dynamic markings such as "Full" and "1/2". The second system is labeled "Gtr. I" and also contains two staves with musical notation. The third system includes a "(C5)" marking and features more complex musical notation, including notes, rests, and dynamic markings like "p" and "f". The notation is written on standard five-line staves.

w/Rhy. Fig. 1 (last 4 bars only)

(A5)
Gtr. III

*w/slight variations ad lib

Bridge
w/Rhy. Fig. 3 and Riff A

(end half time feel) G5

Yeah. To fi-nal-ly reach the shore, sur-vive the storm.

(Gtr. III out)

Full

w/Rhy. Fill 1

F5 F5 E5

Now you're bare and cold. Yeah, the sea was warm, so warm, you bathe your soul.

Half time feel

3rd Verse

w/Rhy. Fig. 2 (last 3 bars only)

w/Rhy. Fill 2

Gtr. I

D C G5 A5

Good to feel, my friend.

Oh, yes
(cont. in notation)

w/Rhy. Fig. 2

D C G5 E

Such a bur-den to be, oh, poor twin-

*Omit slide on beat 1

Rhy. Fill 2 (Gtr. III)

(w/slide)

w/ Rhy Fig. 1A

N.C (A5)

The musical score consists of several systems of staves. The top system shows a vocal line with lyrics "Yeah, yeah, yeah" and a piano accompaniment. The second system continues the vocal line with lyrics "Yo, poor twist ed me" and includes a performance instruction "w/ slight variations ad lib". The third system shows a vocal line with lyrics "let ring" and a piano accompaniment. The fourth system shows a vocal line with lyrics "Oh, yo, yo, poor twist ed me" and includes performance instructions "1/2 Full" and "P". The fifth system shows a vocal line with lyrics "Gin. I & II" and a piano accompaniment. The sixth system shows a vocal line with lyrics "The poor mistreated me, yeah" and a piano accompaniment.

Yeah, yeah, yeah

Yo, poor twist ed me

w/ slight variations ad lib

let ring

Oh, yo, yo, poor twist ed me

1/2 Full

1/2 Full

P

Gin. I & II

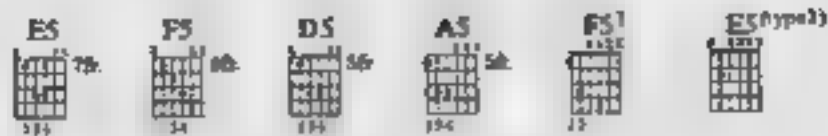
The poor mistreated me, yeah

Additional Lyrics

2. Poor mistreated me
 Poor mistreated me.
 I drown without a sea.
 Lungs filled with sorrow,
 Lungs filled with misery.
 Inhaling the deep, dark blue.
 Woe, woe is me.
 Such a burden to be
 The poor mistreated me, yeah.

WASTING MY HATE

Words and Music by James Hetfield
Lars Ulrich and Kirk Hammett



Time down 1/2 step

- ⑤ = E_b ① = G_b
④ = A_b ② = B_b
③ = D_b ① = E_b

Moderate Rock ♩ = 148

Intro Gtr. I N.C.
Riff A

clean tone *mf* bkwd. rake

The Intro section consists of two staves. The guitar staff (top) starts with a clean tone and a moderate volume (mf). It features a series of notes, including a backward rake. The bass staff (bottom) provides a rhythmic accompaniment with notes and rests.

The first part of Riff A consists of two staves. The guitar staff (top) features a series of notes, including a backward rake. The bass staff (bottom) provides a rhythmic accompaniment with notes and rests.

(end Riff A)

The second part of Riff A consists of two staves. The guitar staff (top) features a series of notes, including a backward rake. The bass staff (bottom) provides a rhythmic accompaniment with notes and rests.

Chorus
w/ Riff A
N.C.

Good day, how do, and I send

*1st note is tied, not struck

The first line of the Chorus consists of two staves. The guitar staff (top) features a series of notes, including a backward rake. The bass staff (bottom) provides a rhythmic accompaniment with notes and rests.

to you. Don't waste, waste you

The second line of the Chorus consists of two staves. The guitar staff (top) features a series of notes, including a backward rake. The bass staff (bottom) provides a rhythmic accompaniment with notes and rests.

— and I won't waste — my — hate — on — you. —

Gtr. I

Gtr. I & II

f PM dist. tone

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5

(Gtr. II cont. in dashes)

Out. II

Riff B (Gtr. I)

P.M. P.M. P.M. P.M. P.M. P.M.

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sl. *sl.*

Ⓢ open E

PM

(cont. in notation)

(end Riff B)

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sl. *sl.* (Vocal: Yeah.)

PM

N.C.
Gtrs. I & II

G5

First system of musical notation for guitar, featuring a treble clef and a key signature of one sharp (F#). The staff contains a series of eighth and sixteenth notes. Below the staff, fretting instructions are provided: P.M., P.M., P.M., P.M., P.M., P.M., P.M., P.M., P.M., P.M.

Second system of musical notation, continuing the melody. Chord symbols are placed above the staff: A5, N.C., G5, A5, N.C., A5, N.C., G5, A5. Slurs are used to group notes across measures. A second ending bracket labeled '2' is shown. The system concludes with the instruction '(cont. in slide)' and 'N.C.'.

1st Verse
Rhy. Fig. 1
(Gtrs. I & II)

Third system of musical notation, beginning the first verse. The lyrics are: "Ain't gonna waste my hate." Chord symbols PS and ES are indicated above the staff.

Ain't gonna waste my hate. ain't gonna

*Throughout verses, bass plays E when gr. plays PS.

Fourth system of musical notation, continuing the first verse. The lyrics are: "my hate on you. I think I'd keep it for my." Chord symbols PS, ES, and A are indicated above the staff.

my hate on you. I think I'd keep it for my

Fifth system of musical notation, continuing the first verse. The lyrics are: "sell." Chord symbols PS and D5 are indicated above the staff.

Ain't gonna give no more. ain't got the

R.I.C. (Gtr. III)

Sixth system of musical notation, featuring a solo for guitar III. The instruction "clean tone" is written below the staff.

A5 E5 F5 A D5 B5
PM.

to help you score I think it's time you pleased your self.

(Gtr. III out)
(end Riff C)

(cad Rhy. Fig. 1)
A D5 B5 A D5 B5 A D5 B5 A D5 B5
PM. PM. PM. PM.

w/Riff A (1st 4 bars only) (Gtrs I & II)
N.C.

your self.

Half time fast
Chorus
N.C.

Good day how do and I send a smile

Riff A1 (Gtrs I & II)

H H P H H

w/Riff A1 (Gtr. I)

to you Don't waste waste your breath

(end Riff A1) Gtr. II

1/2 1/2

H H H H

and I won't waste my hate on you.

Gtr. I & II

2nd time to Coda I;
3rd time to Coda II

(end half time)

waste my hate on you.

(3rd time Gtr. I cont. in slashes)

w/ Riff B (Gtr. I & II)
N.C.

G5 A5 N.C. G5 A5

G5 A5 N.C. G5 A5

2nd Verse
w/ Rby. Fig. 1

E5

F5

E5

Think you're
*Gtr. II plays 1st 7 bars only

worth a now?

You think enough

F5

E5

F5

Don't

ven raise the brow and to laugh and tip that two

A D5 E5 A D5 E5 ^{Qtr II} A D5 E5 A D5 E5 ^{PS¹} w/Riff C E5 (type2)

cr-own? Well, I see my hands...

D5 AS PS¹

I see my feet... I feel... that blood... that pumps... in beat...

B5 (type2) A D5 E5 A D5 E5 A D5 E5

But where the hell's... mind... go - in' now?

w/Rhy. PH1 1 D5 E5 w/Riff A (1st 4 bars only) (Gtrs. I & II) N.C. D.S. al Coda 1

Dead gone now

Coda 1

Think I'll keep it for my self.

Rhy. Fill 1 (Gtr. I)

H

H

(end half time feel)

N.C. D5 E3 N.C. D5 E3 N.C. D5 E3 N.C. D5 E3 N.C. D5 E3 N.C. D5 E3

Hate!

(4th time Gtr II cont. in shape)

* PM PM PM PM PM

*Last 2 times, Gtr II omits all P.M.'s.

3rd Verse
w/Rhy. Fig. 1 (1st 14 bars only)

Gtr. II E3 E3 (type2) PM PS E3 (type2) PM

Ain't gon - na waste my hate. But I'm so

y when they say. "Bet - ter to give than to re - ceive"

A D5 E3 A D5 E3 A D5 E3 A D5 E3 w/Riff C E3 (type2) PM

Ain't gon - na

D5 A5

my hate. no, no. Ain't got time to waste my hate on

E3 (type2) PM A D5

I think I'd keep it all for my

N.C. D5 E5 N.C. D5 E5 N.C.

self, for my self

Gtrs. I & II Gtr. II

PM H H

Gtr. I P.M.

*Gtr. II indicated to left of slashes in TAB.

w/ Riff A (1st 4 bars only) (Gtrs. I & II)
N.C.

D 5. at Coda II

3

Gtr. I

Coda II

Thank I'll keep it for my self.

Gtr. II sl.

sl.

(end half time feel)
(cool in notation)

N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. D5 E5 N.C. P5

Yeah!

Matel

Gtrs. I & II

PM. PM. PM. PM. PM.

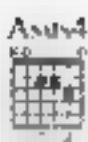
sl.

Mama Said

WORDS AND MUSIC BY JAMES HETFIELD AND LARS ULRICH

TRANSCRIBED BY JEFF JACOBSON

As heard on Metallica's Elektra recording *Load*



A Intro

Slowly $\text{♩} = 72$

Dm

Rhy. Fig. 1

C

Am

Dm

1

Gtr 1 (distorted) let ring throughout

TAB

B 1st Verse

Mama she has taught me well

Told me when I was young

C

Am

Dm

C

Am

4

and Rhy. Fig.

"Son your life's an open book

Don't close it 'fore it's done"

The brightest flame burns quickest

That's

Dm

C

Am

Asus4

Dm

7

what I heard her say

A son's heart's owed to mother

but I must find my way

C

Am

Dm

C

Am

10

C Chorus

Let my heart go
Dm C Am G

Let your son
Dm C Fmaj7/A

13

Gtr 1

Gtr 2 (clean)

All bends performed using "B-string bender"

grow blame let my heart go or
G Dm C Am G

18

hold bend

let this heart be still yeah still
Dm C Bb G Am

Dm C Am Dm

19

Gtr 1 plays Rhy. Fig. 1

Gtr 2 (which used as Rhy.)

C 2nd Verse

"Rebel" my new last name Wild blood in my veins Apron strings around my neck the

C Am Dm G Am Dm

24

Gtr 1 plays Rhy. Fig. 1 (1 on board)

let ring

mark that still remains

I left home at an early age of what I heard was wrong

I never asked forgiveness but what I said is done

C Am Dm C Am Dm C Am

20

Rock wah-wah pedal: back and forth at 10 to 15 end of bar

D 2nd Chorus

Let my heart go

Let your son grow

Mama

Dm C Am G Dm C Fmaj7/A G

33

Gtr 1 plays Rhy. Fig. 2

hold bend

Gtr 2

let my heart go

or let this heart be still

Dm C Fmaj7/A G Dm C Bb G Am Asus2 Asus4

37

and Rhy. 2-3

Gtr 1

E Bridge

Never I ask of you but never I gave But you gave me your emptiness and I
Never I ask of you but never I gave But you gave me your emptiness I now

Dm G C F Dm G

41

Rhy. Fig. 3

Rhy. Fig. 3A

Gtr 2 (starts 1st time)

(2nd time on D.S.) To Coda

take to my grave
lake to my grave

So let this heart be still

C F end Rhy Fig 3 Dm C Bb G Am Asus4

44

F 3rd Verse

Mama now I'm coming home I'm not all you wished of me

A mother's love for her son undepoken help me be

Yeah I

47

Dm G plays Rhy Fig 1 as usual

G Am Dm C Am

Gtr 2

look your love for granted and all the things you said to me

yeah

I need your arms to welcome me but a cold stone's all I see

51

Dm C Am Dm C Am

G 3rd Chorus

Let my heart go

Let your son grow

Mama

G Gtr 2 plays F#1

Dm C Fmaj7/A G

55

let my heart go

or let this heart be

Dm C Fmaj7/A G

Dm C Bb G

59

mama said

still Let my heart go Mama

Am Asus2 Asus4 Dm C Am Dm

Gr 1

Gr 2

hold bend

let my heart go

C Am Dm

let my heart go

C Am Dm

So

let this heart be still

C Bb G Am

whoa

Gr 2 plays Rhy Fig 1A

Gr 1

C F Dm G C F

D.S. al Coda

Coda

let this heart be still

Dm C Bb G Am

Gr 1

ritard

Rhy Fig 1

D5 C5 A5 D5 D5 C5 Bb5 G5 A5 D5

Play 3 times

Gr 2 (elec. arpegg.)

TAB

THORN WITHIN

Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Moderate Rock $\text{♩} = 116$

(Hi-hat)
Gtrs. I & II

N.C. G3

G3 A3
Rhy. Fig. 1

G3
(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (Gtr. I)

G3 A3

N.C.

G3
(end Rhy. Fig. 1)

Rhy. Fig. 1A (Gtr. II)

*Half time feel
w/Rhy. Figs. 1 & 1A

G3 A3

N.C.

Play 6th time
(6th time Gtr. III out)

G3
and Rhy. Fig. 1B

Rhy. Fig. 1B (Gtr. III)

*Begins 4th time and ends after 6th time

N.C.

Riff A (*Gtrs. I & II)

Play 1st time
(end Riff A)

*Beginning 3rd time, Gtr. III doubles Gtrs. I & II with a filter

Handwritten musical notation for the second system of 'The Rose Tree'. The system consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music: a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is a bass clef and contains three measures of music: a half note G3, a half note A3, and a half note B3. The piece concludes with a double bar line.

1st, 2nd Verses

Chorus

(Gtr. 1 out)

A5 B5

1. For - give me, Pa - ther, for I have sinned.

2. See additional lyrics

The musical score for "Let Ring Clean Tone Whistles" is presented in two systems. The first system features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics "let ring clean tone whistles" are written below the notes. The second system shows a piano accompaniment in bass clef, consisting of a simple harmonic line. The score concludes with a double bar line.

*During 2nd Verse, play all parts with light variations as lib.

Musical score for the song "The Rose Tree". The score is written for voice and guitar. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: "Find me guilty of the life". The guitar part includes a capo on the first fret and a "let ring" instruction. The score is divided into two systems. The first system contains the vocal melody and the first part of the guitar accompaniment. The second system contains the continuation of the vocal melody and the guitar accompaniment, which includes a "let ring" instruction.

B5 F#5 *N.C. G5 A5

I feet with in When I'm brand

Gtr. II Rhy. Fig. 2A

Gtr. I Rhy. Fig. 2

PM. fl.

*Chord names indicated by Gtr. I (all Chorus).

83

ed this mark of shame.

H

PM. fl.

G5

F15

B5

A5

should I look down, — dis - graced, — or straight — a - head, — and know — that you — must blame. —

(end Rhy. Fig. 2A)

*dist. tone

(end Rhy. Fig. 2)

PM

*Chorus off

Chorus
w/ Riff A (4 times) (Gtr. I & II)

N.C.

1 am —

{ 1, 2, the } ne crest — I am —
{ 3, your }

w/ Riff A (2 times) (*Gtr. III)

{ 1, 2, the } sin — I am —
{ 3, your }

*w/ wah as filter

3rd time to Coda

{ 1, 2, the } guilt y. — And I
{ 3, your }

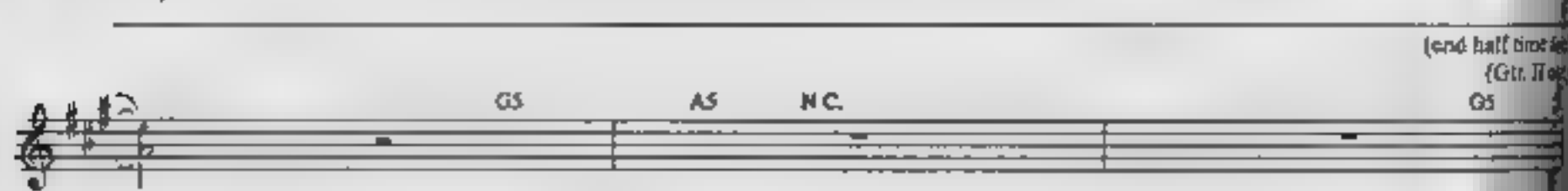
w/Rhy. Fill 1

G5

1
Half time feel

w/Rhy. Fig. 1B (2 times) (Gtrs. I & II)

G5 A5 N.C.



2.

w/Rhy. Fig. 1B (1x times) (Gtrs. I & II)

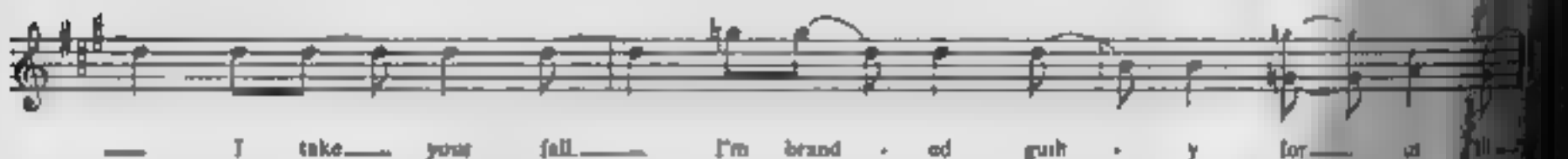
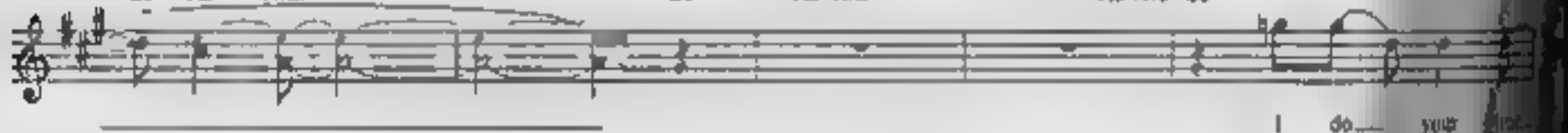
G5 A5 N.C.

G5 A5 N.C.

w/Rhy. Fill 2

w/Rhy. Fill 1 (2 times)

A5 A4 G5



Rhy. Fill 1 (Gtrs. I II & III)



Rhy. Fill 2 (Gtrs. I & II)



Half time feel
Guitar solo
w/ Rhy. Fig. 2 (1st 7 bars only) (Gtr. II)

G5 A5

Gtr I Pull

Full

*w/ slight variations ad lib

B5 Full

G5 1/2

H P

Full

sl

H

1/2

H P

F#5 B5

w/ Rhy. Fig. 3

F#5 G5

PM

3rd Verse
w/ Rhy. Figs. 2 (Gtr. I) & 2A (** Gtr. II)

G5 A5

B5

point your fire -

point right - at me -

*Both gtrs. w/ slight variations ad lib

**Clean tone w/ chorus

Rhy. Fig. 3 (Gtr. II)

PM

G5 F#5

For I am shadow and will fol

D.S. al Coda

B5 A5

low you. One and the same live we

Outro
w/ Riff A (1st 2 bars only) (12 times)
N.C.

Coda G5

am, I am the thorn with in

*All girls.

Dir III

PM

*Dir. III wash off

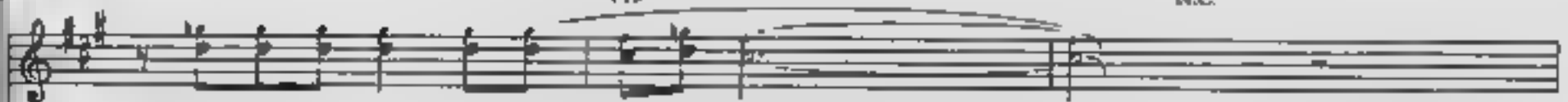
I am the thorn with in

I am the thorn with in

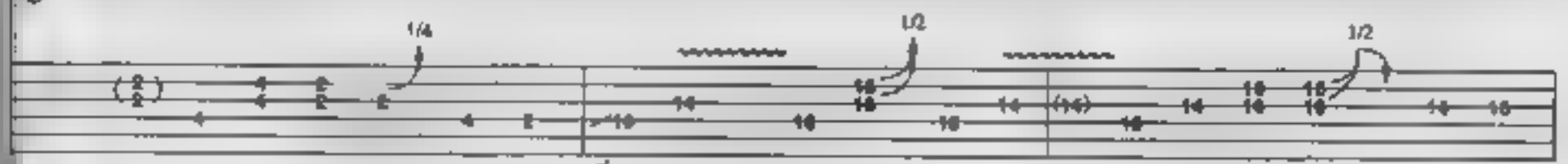
Gtr. II substitute Rhy. Fig. 4 (4 times)

F15

N.C.



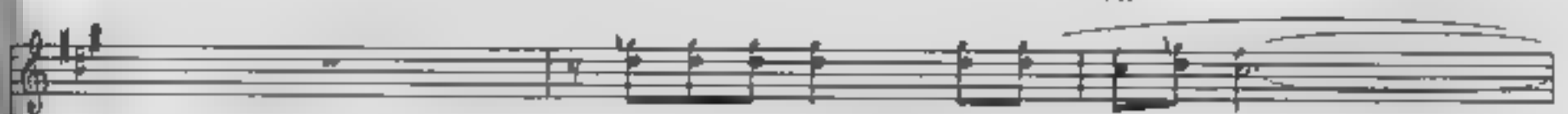
I am the thorn with in



F15

N.C.

F15



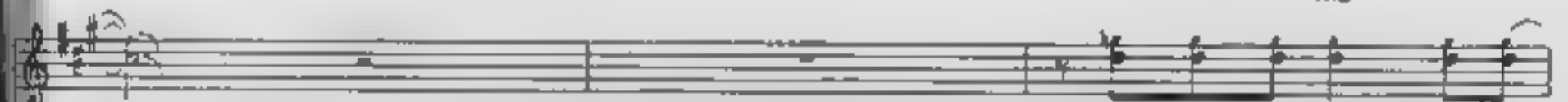
I am the thorn with in



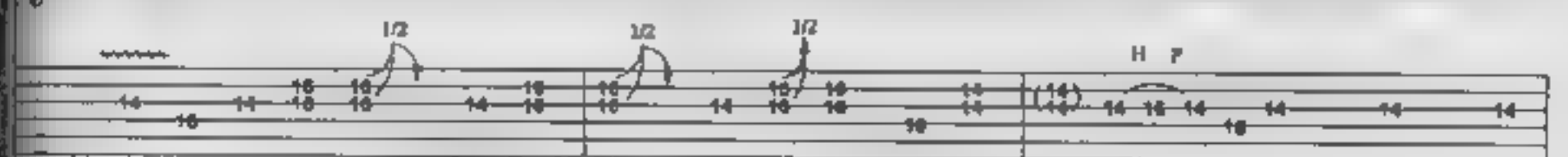
N.C.

F15

N.C.



I am the thorn with in



Rhy. Fig. 4

1/2

1/2



F#5 N.C. F#5

N.C. F#5 N.C.

I am the thorn with in.

F#5 N.C. F#5

Gtr. III
Gtr. I & II

Additional Lyrics

2. Forgive me, Father, for I have sinned.
Find me guilty when true guilt is from within.
So point your fingers, point right at me.
For I am shadows and will follow you.
One and the same are we. (To Chorus)

RONNIE

Words and Music by
James Hetfield and Lars Ulrich



Tune down 1/2 step:

- ⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat

Moderately slow Rock $\text{♩} = 92$

N.C.(A)
Rhy. Fig. 1 (Gtr. I)

Intro

(end Rhy. Fig. 1) N.C.(A)
Rhy. Fig. 1A (Gtr. II)

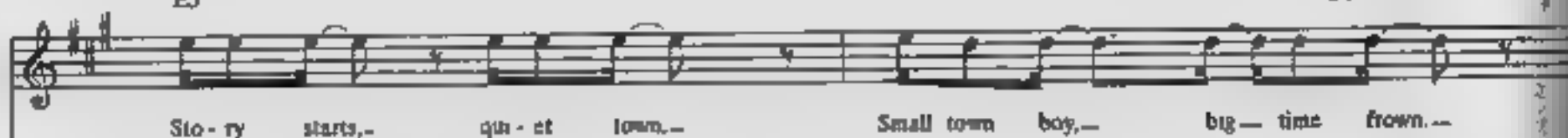
(end Rhy. Fig. 1A)

N.C.(A)
Rhy. Fig. 2 (Gtrs. I & II)

C5 B5 F5 G5 D5
(end Rhy. Fig. 2)

1st Verse
E5

D5



Rhy. Fig. 3A (Gtr. 1)



Rhy. Fig. 3 (Gtr. 1)



E5

D5



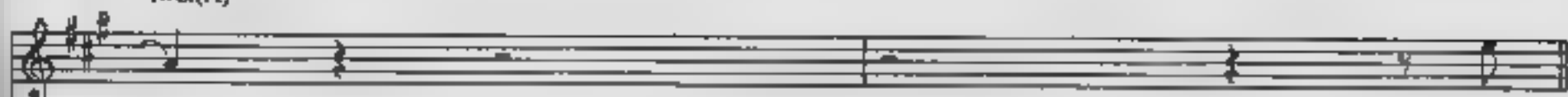
(end Rhy. Fig. 3A)



(end Rhy. Fig. 3)



N.C.(A,



Then

Rhy. Fig. 2A
Gtrs. I & II

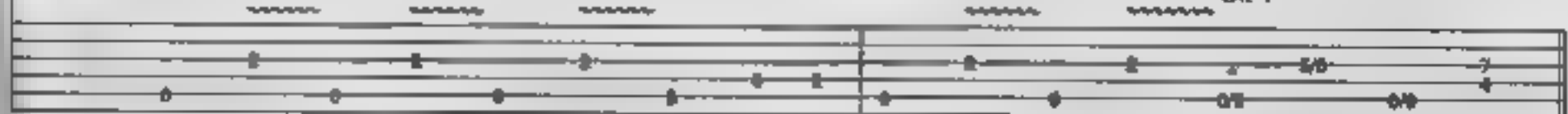


let ring

Otr. II

(and Rhy. Fig. 2A)

Gtr. I



*Otr. II indicated to left of slashes in TAB.

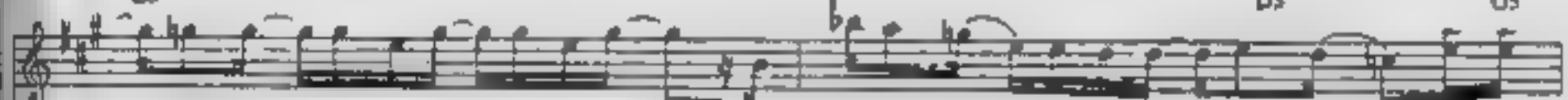
2nd Verse
w/Rhy. Figs. 3 (1st 3 bars only) & 3A

E3



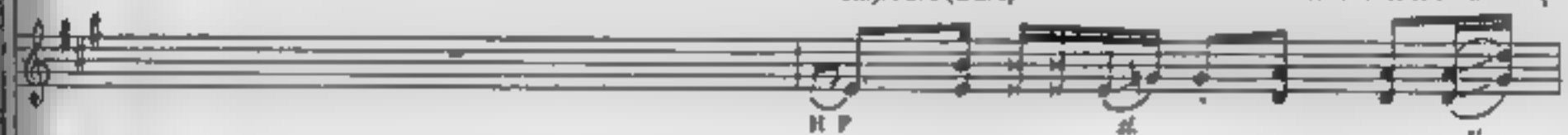
streets of red... red I'm a - fraid... There's no con - fet - tl, no pa - rade... Noth -

E5



ing hap - pen in this bor ing place... but, oh my God... how it all... did change... Now they

Rhy. Fig. 1 (Gtr. I)



H P

sl.

sl.



H P

sl.

sl.

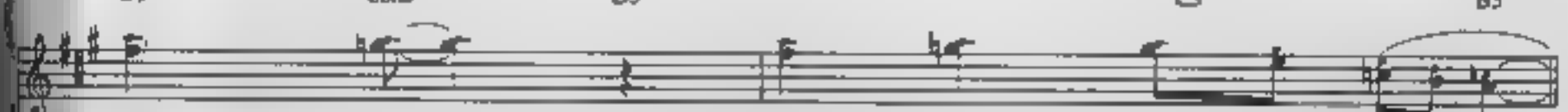
D5

CS/D

D5

CS

B5



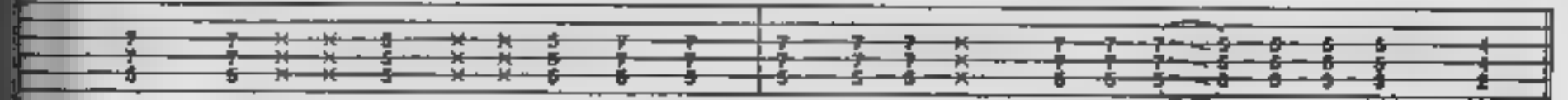
all pray... blood stain wash a - way...

Rhy. Fig. 4 (Gtrs. I & II)

(end Rhy. Fig. 4)



sl.



sl.

Chorus
w/Rhy. Figs. 1 & 1A
2nd time w/Fill 1
N.C.(A)

He said, "Lost my way — this blood y day. — Lost my way"

w/Rhy. Fill 2 (1st bar only) w/Rhy. Figs. 1 (1st 3 bars only) & 1A

I heard him. He said, "Lost my way — this blood y day. — Lost my way"

To Code

w/Rhy. Fill 2

All things wash — a way, — but blood stained the sun — red to

Gtr I

Gtr II

w/Rhy. Fig. 2
N.C.(A5)

CS D5 F5 G5 D5

day. —

Rhy. Fill 2 (Gtr. II)

FM

Fill 1 (Gtr. III)

(Gtr. III out)

3rd Verse
w/Rhy. Figs. 3 & 3A
E5

al - ways said, "Some thin' wrong... with lit tle, strange... Ron - no Long."

w/Rhy. Fig. 2A
N.C.(A)

The musical score for 'The Song of the Lark' is presented on three staves. The top staff is for the vocal part, featuring a melody with various notes and rests. The middle staff is for the guitar, with a key signature of one sharp (F#) and a 2/4 time signature. It includes a 'Gr. III' marking and a 'Full' instruction. The bottom staff is for the piano, with a 'Full' instruction and a 'P' marking. The score is divided into two systems by a double bar line. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

4th Verse
w/Rhy. Figs. 3 (1st 3 bars only) & 3A
E4

Musical score for the song "Gallows" by J. S. G. The score is in 2/4 time and features a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment starts with a bass clef and a key signature of one sharp (F#). The score includes dynamic markings such as "sl" (sforzando), "p" (piano), and "H" (forte). The lyrics are: "Gal - lows calls, - "Son." I say, - "keep - your smile - and laugh - all - day, - Think". The score ends with a double bar line.

ES¹ =

to/Run. FUN \$

ES D5 G5
 once a - gain in this bor-ing place, - for lit-tle boys, - how they - soon change. - Now they
 Full H Full H Full H Full H
 Full H Full H Full H Full H

[illegible]

The musical score is written for a vocal part and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "blood stained the sun red to day." The piano accompaniment is in treble clef. The score includes a Coda section, a section marked "Ovr. II" with a repeat sign, and a section marked "w/ Fill 2 (8 times)". The piano part features various dynamics including *Full*, *P* (piano), and *H* (forte). The score is divided into measures by bar lines.

*Flay =light variations ad lib (throughout).

(cont. in solution) N.C.(A)

Yeah. _____


Full P

Gtr. II H P

Gtr. I H P

(Gtr. II ou)

File 2 (Otr. III)



mf
w/soft box

Qtr I

sl.

sl.

H

(Spoken:) Yeah, well, all the

sl.

sl.

H

Bridge
w/Fill 2 (8 times)
N C(A)

green things died when Ronke moved to this place He told,

sl.

sl.

Pull

Pull

"Don't you dare ask why I'm cursed to wear this face" Well, now

sl.

sl.

sl.

sl.

sl.

sl.

w/Rhy. Fill 3

we all know why the children called him "Ronnie Frown" When he

pulled that gun from his pocket, and they all fall down, down, down.

Chorus
w/Rhy. Figs 1 & 1A
N.C.(A)

w/Rhy. Fill 2 (1st bar only,
C3 D5

— He said, "Lost my way— this blood y day— Lost my— way."— Yeah, yesh, I heard him

w/Rhy. Figs. 1 (1st 3 bars only) & 1A
N.C.(A)

He screamed, "Lost my way— this blood - y day— Lost my— way—"

Rhy. Fill 3 (Gtr. II)

Play 3 times

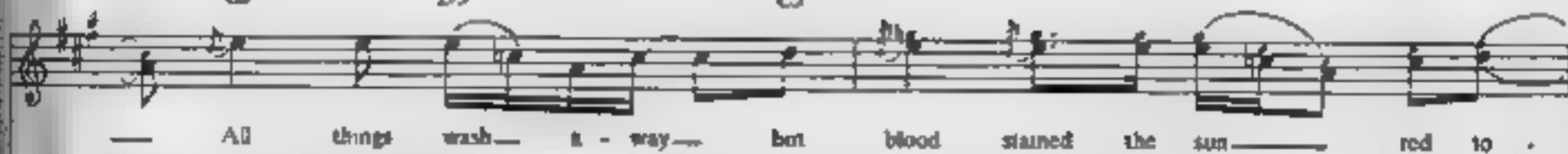
w/Rhy. Fill 2

CS

D5

CS

(Gtr. II out)



Gtr. I

Full

Full

Full

Full

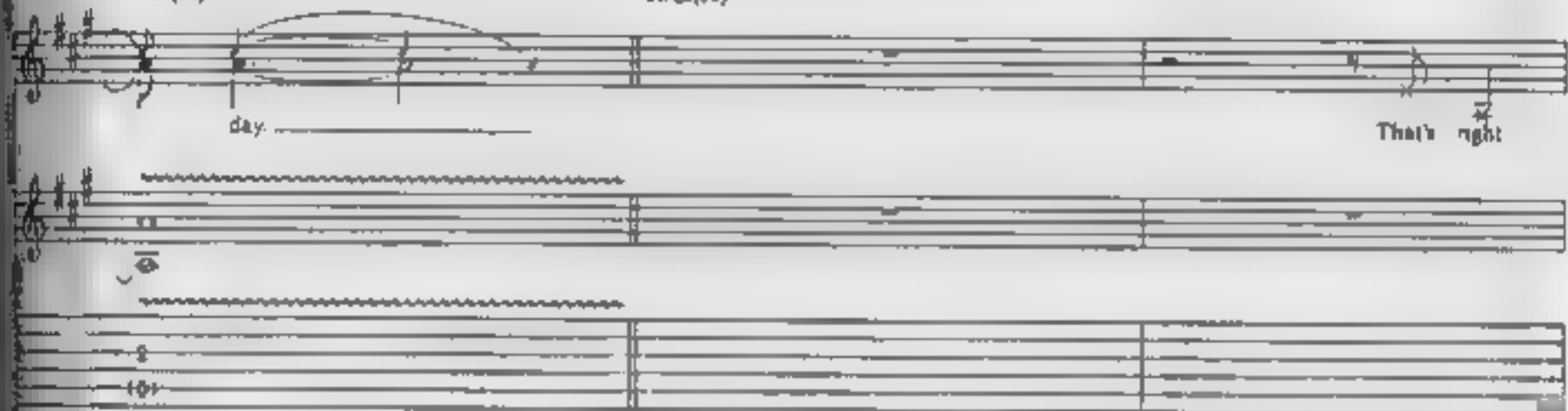
Full

Full



w/Rhy. Fig. 2 (Gtr. I: 2 times; Gtr. II: 3 times)
N.C.(A)

N.C.(A)



CS B5 F5 G5 D5 N.C.(A)



Gtr. III

H

P

P

H

P

let ring

H

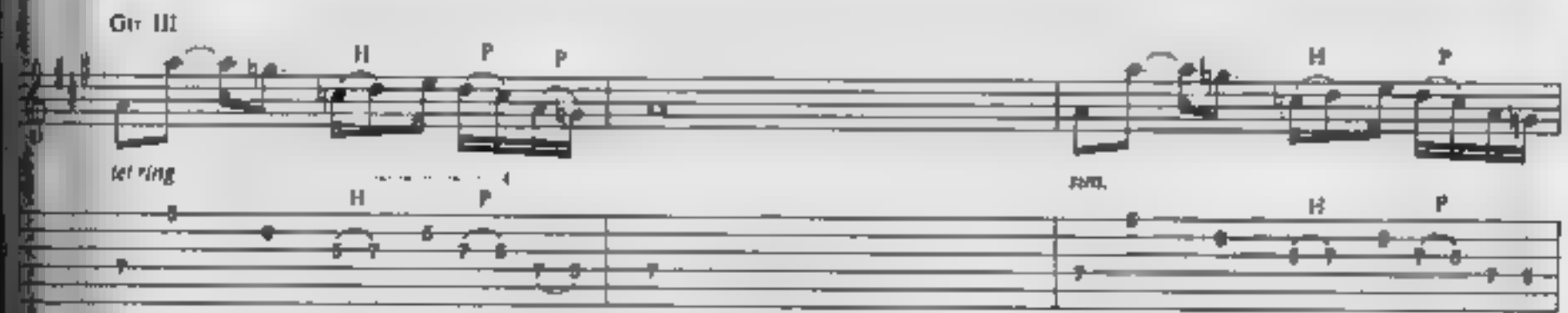
P

P

rem.

H

P



CS B5 F5 G5 D5



H

H

H

P

P

sl.

H

H

H

P

sl.



N.C (A)

Yeah, — yeah. —

Gtr. III

sl

H

1/2

Full

P

Gtr. I

P

H

H

P

Full

Full

Full

Full

C5

B5

F5

G5

D5

All things wash a way

sl

sl

1/2

1/2

sl

sl

sl

1/2

1/2

sl

Full

Full

1/2

Full

Full

1/2

w/Rhy. Fig. 2 (1st 3 bars only) (Gtr. II)
N.C.(A)

And they all fall down. But

st 1/2 1/2 Full H

st 1/2 1/2 H Full H

1/4 1/4 H H

H H H P P P H

C5 B5 E F5 G5 C5 D5

Gtr II

stained the sun 10 - day

Full Full 3 p rit. P

Full Full P

P

Full Full Full Full Full Full

1 p rit. P P H P

Full Full Full Full Full Full

P H P P H P

THE OUTLAW TORN

Words and Music by
James Hetfield and Lars Ulrich



Tune down 1/2 step

- ⑥ = E♭ ⑤ = G♭
④ = A♭ ③ = B♭
② = D♭ ① = E♭

Slow Rock ♩=60

w/Rhy. Fill 1

Intro

P5/E E(15)

Gtr I

Play 7 times

P5/E E(15) P5/E

N.C.

N.C.(E5)

Rhy. Fig. 1 (Gtrs. I & II)

(D)

1/2

1/2

1/2

Play 4 times
(4th time Gtr. I cont. in slashes,
and Rhy. Fig. 1)

D5 E5

Gtr. I

Gtr. II

(Gtr. I out)

(Gtr. II out)

Rhy. Fill 1 (Gtr. II)

Play 7 times

fade in
w/dist & wah

let ring

(wah off)

1st Verse
 *N.C.(E5)

And now I wait my whole life - time for you.

*Chords implied by bass when gtrs. are tacet (throughout).

And now I wait my whole life - time for you.

w/Fill 1

you.

Gtrs. I & II

D5 E5

st

(Gtrs. I & II out)

N.C.(E5)

I ride the dirt, I ride the tide for you.

w/Fill 2

I search the out - side, search in tide for you.

Fill 1 (Gtr. 1)

(cont. in slashes)

*Vol. swell

Fill 2 (Gtr. 1)

(cont. in slashes)

*Vol. swell

D5 B5

— you to take back what you left me — I know I'll al-ways burn — to be —

N.C.(A5)

the one who seeks so I may find — And now I wait my whole life - time

Chorus
w/Rhy. Fig. 1 (Gtr I 4 times; Gtr II 2 1/2 times)

*Gtr. II tacet

N.C.(B5) (D) (E5)

Out - law of — torn —

(D) (E5)

(D) (E5)

Out - law of — torn —

Gtr. II 1/2 1/2

PM. PM. PM. PM. RM. PM.

(D) B5 type 4 Gtr. II (Gtr. II out)

And I'm torn —

(cont. in slashes) Gtr. I

(Gtr. I out)

(wide easy repeat)

2nd Verse
N.C.(E5)

So on I wait my whole life time for you.

w/Full 1

So on I wait my whole life time

for

pick scrape

(wide easy repeats)

(Gtr. I out)

you

*Gtr. II holds chord till end of bar and is out
Gtr. I plays slashes as indicated.

N.C.(E5)

The more I search the more my need for you.

w/Full 2

The more I bless the more I bleed

for

D5 B5
*Gtr. II

A B5

you You make me smash the clock and feel

I'd rather die be hind the wheel.

*For next 4 bars, Gtr. I doubles Gtr. II w/ slight vibrations as indicated

A5
G A5

There was nev er on my side.

so on I wait my whole life time.

Chorus
w/Rhy. Fig. 1 (2 times)
N.C.(E5)

(D)

(E5)

(D)

Out - low of torn

Out - low of

(E5) (D)

— torn. —

Yeah, I'm out - law of —
(end Rhy. Fig. 1A)

Rhy. Fig. 1A (Gtrs. I & II)

P.M. P.M. P.M.

1/2 1/2 1/2

w/Rhy. Fig. 1A (Gtr. II)

(E5)

— torn. —

And I'm torn.

Gtr. I

P.M. P.M. P.M.

1/2 1/2

sl. sl.

Bridge
2nd time w/Fill 3

D5 E5 D5 A5 G5 A5 G5 A5 G5 D/F# G5

And if I close my mind in fear, please pry it o - pen.

(Hear me)

Rhy. Fig. 2 (Gtrs. I & II)

(end Rhy. Fig. 2)

sl.

Fill 3 (Gtr. III)

8va 1/2

sl.

(Gtr. III out)

sl.

w/Rhy. Fig. 2B

D5 E5

D5 A5

G5 A5

G5 A5

N.C.



(See me)

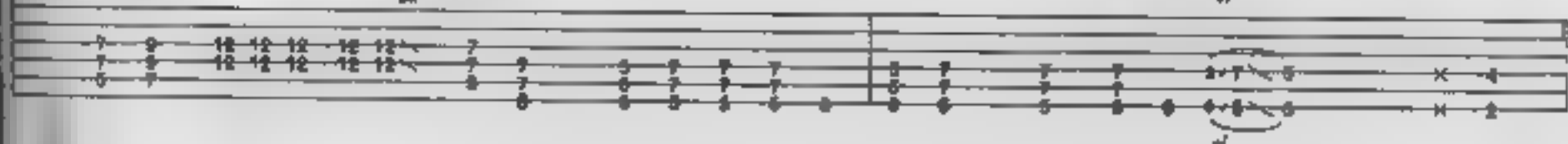
Rhy. Fig. 2A (Gtr. I)

(end Rhy. Fig. 2A)



rit.

rit.



w/Rhy. Fig. 2

D5 E5

D5 A5

G5 A5

G5 A5

G5

D/F# G5



(Hold me)

*Throughout Bridge play all rhy. figs. with light variations ad lib

w/Rhy. Figs. 2A & 2B

D5 E5

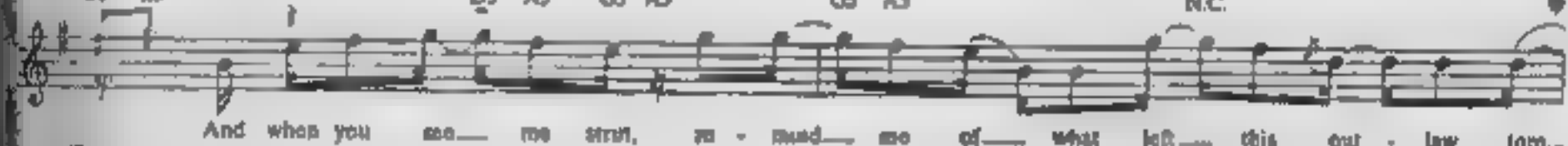
D5 A5

G5 A5

G5 A5

N.C.

To Coda

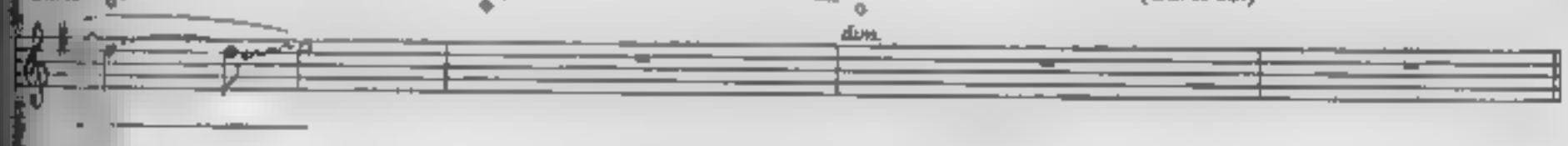


(Save me)

Gtr. II

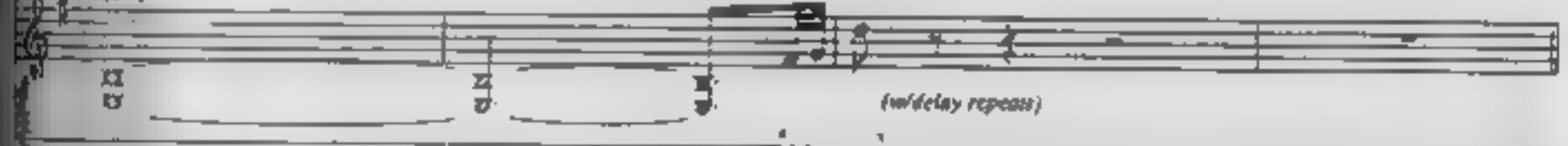
B5 (type 10)

(Gtr. II out)

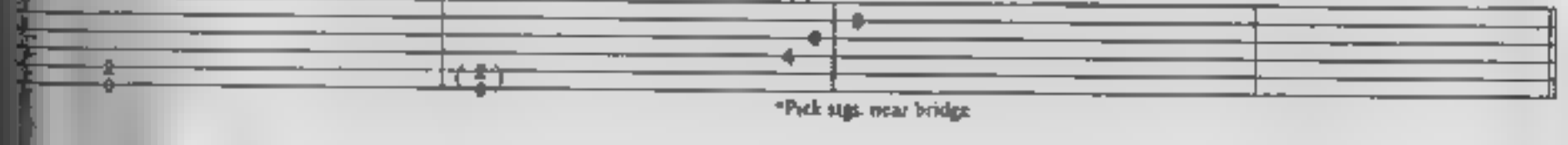


dim.

Gtr. I

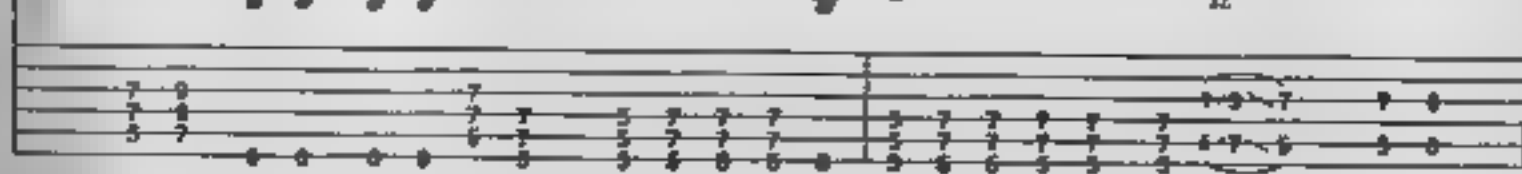
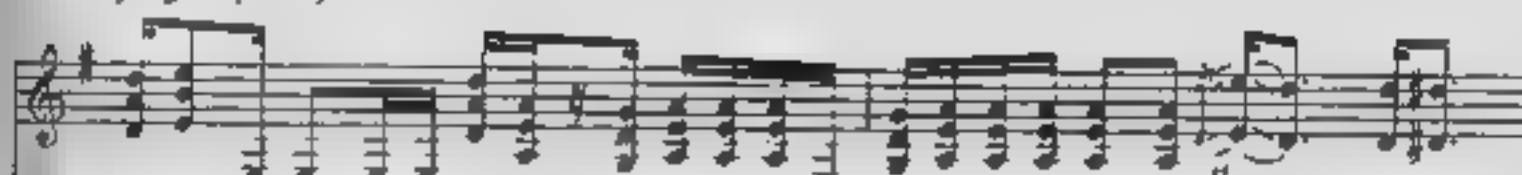


(w/delay repeats)



*Pick str. near bridge

Rhy. Fig. 2A (Gtr. II)



rit.

Interlude
N.C.(B5)

*For next 16 bars, all notes are sounded by vol. swells and all vib.'s are slight.

Guitar solo
w/Rhy. Fig. 1 (2 times) (Gtr. I)
N.C.(B5)
Gtr. III

*Swell notes in louder.

Example 10 is a musical score for a single melodic line. The notation is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are several rests throughout the piece. The notation includes various musical symbols such as beams, slurs, and fingering numbers (1, 2, 3, 4). The piece concludes with a double bar line.

(D)

loco

wild

wRky. Fw 2
(D)[illegible]

Get. ES type 34

Code 1

(cont. in notation)

Outro
w/Rhy. Fig. 3 (8 times)
N.C. (E5)

mf w/delay

Full

st.

Full

1 1/2

*For next 4 bars, all notes are sounded w/vol. swells.

Full

Full

Fdbk. (8va)

st.

Full

1 1/2

Fdbk. pitch: B
(Actual sounding pitch is F# due to note being bent.)

Full

Full

st.

Full

1 1/2

Rhy. Fig. 3 (Gtr. II)

Full

Full

st.

Full

1 1/2

F5

G5

(and Rhy. Fig. 5) w/Rhy. Fig. 3 (3 times)

F5

Full

Full

st.

Full

1 1/2

The image displays a page of guitar tablature for a piece in E5 tuning. The page is organized into 12 systems, each consisting of a standard musical staff and a guitar staff. The guitar staff includes fret numbers (0-12) and various musical notations such as slurs, accents, and dynamic markings. The piece is divided into sections by bar lines and includes a 'Rhy. Fig. 4' section. The tuning is indicated as E5 (open D) at the top. The piece concludes with a 'w/Rhy. Fig. 4 (1 1/2 times)' instruction.

[illegible]